









# GRADED PHYSICAL EXERCISES

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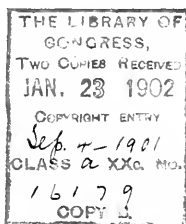
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NEW YORK  
EDGAR S. WERNER PUBLISHING & SUPPLY CO.  
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## AUTHOR'S ACKNOWLEDGMENTS

THE arranger of these exercises extends thanks to the children who so kindly posed for the illustrations, and to the publishers who allowed the use of selections.

She acknowledges her indebtedness for suggestions and inspiration received from the Ling, German, and Delsarte systems, and especially from Dr. C. W. Emerson, President of Emerson College, Boston, who first led her to see the psychological basis of physical exercise.

B. L. C.



## INTRODUCTION.

THE demand for some kind of physical training to be given without apparatus in ordinary schoolrooms, and chosen with special reference to the needs of school children, has brought forth graded exercises from several systems. The aim of most of them is psycho-physical development, but in the desire to give mental as well as physical training, the fact that physical culture in the school-room ought to be a relaxation for the strained mind of the child has been overlooked. The following exercises have been arranged with special reference to the mental as well as the physical needs of school children. Six years' use in public schools and private academies has demonstrated their value. They have also been used with benefit by older persons whose physical training has been neglected; and all who desire systematic daily exercise at home find in them some complete set of exercises adapted to their needs.

They are arranged in eight groups, one for each year in graded schools; each group consists of ten lessons, one for every four weeks. Additional lessons in moving exercises, including plain and fancy marching and jumping, have likewise been arranged; also new games for recess and school-room; minute plays for small children; and action poems which assist in training the muscles to move in obedience to thought.

Each lesson contains exercises for all parts of the body, but, as it is only from frequent repetition of a movement that

benefit can be derived, only one or two new exercises are given in each lesson, and these are a natural outgrowth from the preceding ones. Each exercise has a demonstrable value, and every movement is chosen with distinct reference to future use. The exercises of each grade include the essential movements of the preceding grades. This evolution of each exercise may be illustrated by the position exercise. In the first grade position exercise, the arms are raised at the sides to the shoulder level and reach outward; in the second grade the movement is continued upward, and the reaching is straight above the head; in the third grade the two movements are combined, and the reaching is continued downward in front till the arms form the angle of thirty degrees with the body; in the fourth grade, instead of stopping at this point, the arms are stretched backward till at the same angle behind the body; in the fifth grade they are turned and raised to shoulder level, where they reach outward with palms upward; in the sixth grade, without stopping at the shoulder level, they are carried upward and the fingers interlocked behind the head; in the seventh grade they are raised above the head, turned so that the palms are upward, and then stretched upward; in the eighth grade the hands are unclasped and stretched outward, downward, and backward, till at the angle of thirty degrees. Thus the eighth year exercise contains all the movements of the preceding grades.

In the training of the child he is not to be regarded as a little man, but as an epitome of the race. His mental attributes are, life expressed in consciousness, affection, will, and intellect; and as these attributes have developed in the order of their evolution through the dim ages of the childhood of the race, so they develop in the child. There is first



life, shown in activity; then the instincts or emotions are developed; then the power of choice, of decision; and finally the reasoning powers. The history of the arts shows the same order of evolution. The first period was that of life, the whole; the next step was attraction, the striving after effect through the parts of the whole; then the will exercised the power of selection, and showed the use of the parts to the whole, and, finally, the intellect perceived the relation of the parts to one another, and the suggestive period was reached.

Physical culture must be based on these natural laws of evolution. Hence the exercises of each lesson are divided into four parts, which express the four attributes of the mind, and correspond to the four periods of development in art. The first part, which corresponds to the colossal period in art, is exercise of the whole body; it includes position and poising. The second part, which corresponds to the effective period, is exercise of the parts; it includes movements for the feet and legs, hands and arms, trunk and neck. The third part, which corresponds to the realistic or useful period, is exercise of the parts with special reference to their effect on the whole; it includes reaching, respiratory, and arm swinging movements. The fourth part, which corresponds to the suggestive period, is the exercise of the parts with reference to their effect on one another; it includes floating movements.

This arrangement follows also the well-known law that all exercise must proceed from gentle to strong, and from strong back to less vigorous movement.

The purpose of these exercises is to give as perfect development of the child physically and mentally as the conditions of school-life admit.

To attain perfect bodily development, the child must have proper food and clothing, sufficient sleep, and plenty of fresh air and exercise. Over the first three the school has no direct control; but, if the parent is careful that his child has sufficient sleep and suitable food and clothing, he has a right to demand that the State shall, for the five or six hours a day it has the child under its control, exercise a like regard for his physical well-being. The State realizes this, and strenuous efforts are being made to furnish new school buildings with the most approved appliances of modern sanitation—careful ventilation, sufficient light from well-placed windows, well-regulated heating apparatus, and carefully adjusted desks and chairs. But there are still many old school buildings in use, and in many of our large cities insufficient building funds often necessitate the use of rented stores or halls, the sanitary arrangements of which are far from perfect.

For a long time, too, our school curriculum has been gradually enlarged, until the mental attainments of our grammar school graduates would be a surprise to our grandparents. These attainments, however, are often dearly bought. The daily cramming and the grind of examinations, all undergone in prolonged and cramped positions in unsanitary surroundings, have produced the inevitable result; delicate children have broken down, and many of the nervous diseases to which the present generation is susceptible have been developed.

Even perfect sanitary conditions have proved insufficient to counteract this physical degeneracy of the children, and parents are beginning to realize the pernicious effects of developing the brain at the expense of the body. Now they demand the introduction into the public schools of such phys-

ical training as shall make their children strong enough to cope with their increasing requirements.

But what shall be the nature of this physical training? Play in the open air is undoubtedly excellent exercise, but it fails to give uniform and harmonious development of the body, because not bringing all of the muscles into use. Nor does it correct postural defects: the round-shouldered boy does not become straight by playing. Games and sports will maintain health and strength after growth and development are complete, but school children need something besides their usual plays. Even were games systematized, most schools lack adequate play-grounds, and on account of the crowded curriculum, frequent intermissions are impossible. A few new school buildings are furnished with gymnasias, but, until more time shall be allotted to physical exercise, the gymnasium will not prove the expected panacea. *The child derives more benefit from a short period devoted to well-arranged physical exercises twice a day in the classroom than from a longer period twice a week in the gymnasium.* No one can take enough exercise in one day to suffice for two; the body balances its accounts each day. It is as natural for the child to move as to breathe. The nerve-force which is constantly being stored up in the motor centers must be discharged in muscular activity. Small children must be given frequent opportunities to expend their accumulated energy, and older children will do much better mental work if allowed periods of relaxation.

On account of limited time, then, the physical exercise must be taken in the classroom, and, as the movements are to be few, they must be carefully chosen. The age of the child and his different periods of growth must be considered. For instance, if the child of six years has undeveloped finger

muscles, exercise will aid their growth and enable him to hold a pencil firmly.

The growing child must not be given exercises of strength for the purpose of developing muscle; indeed, such exercise would soon exhaust the muscle, which would recruit itself from the reserve matter in the tissue, and thus retard the growth of the child. He needs rather some lighter exercise which will promote growth and general development. His exercise must be largely corrective. His bones are soft and yielding, and ill-fitting desks and chairs give rise to spinal deformities, as well as to round shoulders and muscular feebleness. The games ordinarily played fail to correct these faulty attitudes, and he must have special exercises. Correct sitting attitude must be taught that the muscles of the back may be trained to hold the body comfortably erect. Coachmen sit with perfect ease for hours. School children lean forward with bent back and drooping shoulders, or slide down into the seat in cramped and unhealthful positions. Sedentary occupation retards respiratory movements, and produces an abdominal breathing which fails to send the air into the upper segments of the lungs—a grave fault, when we remember that it is in the apices that the dread disease, tuberculosis, always takes its start. The muscles of respiration are thus weakened, and the chest becomes narrow and depressed.

Bad air makes bad blood, and lack of exercise and of deep breathing weakens the circulation, till the children are affected with headaches, restlessness and nervous irritability.

They need good respiratory exercises; they must have such exercises as shall improve the circulation of the blood; that shall promote functional activity—movements that are arranged particularly with reference to their effect upon the internal organs.

With these facts in mind, the following exercises have been worked out.

Careful attention is first given to position exercises, that faulty attitudes may be corrected, and that all the internal organs may be lifted high in the body, since they invite disease when they become lowered through continued ill-position. Then the muscles that surround the organs are exercised, for this makes the organs themselves stronger. Deep, full breathing will also exercise these organs, and respiratory movements should be given every day. Running is a great developer of lung-power, and should be practised whenever possible in the classroom—it usually is in the lower grades. No exercises are given which weaken the internal organs by calling on them to supply more blood for vigorous motion than they can furnish; it is intended that the demand and supply shall be equalized.

Care is also taken that one set of muscles does not antagonize another; there must be harmony of movement, or energy will be lost, and our aim is to conserve energy. When the muscles work together in harmony, the result is grace and beauty of movement. For many years the idea has been prevalent that awkward and jerky movements, if not absolutely necessary for the development of physical strength, were at least helpful; but at last we are beginning to understand that they are not at all necessary. Strength and grace go hand in hand. There are many gymnasts who excel in heavy work, who are also the most graceful of fencers and dancers. Therefore, let us look with suspicion on one who would give our children stiff, awkward movements. We desire their healthful development, but we will not risk increasing their awkwardness by giving stiff movements, when graceful ones would do quite as well.

We have thus far been considering the physical development of the child; but mental culture is the great object of school-life. This mental development is assisted by everything that helps in making a healthy body, and by exercises that remove the waste elements and furnish good blood. The brain of the child grows rapidly until the seventh year, so he must have frequent periods of relaxation, lest its growth be crippled. All through childhood the brain-centers are in an undeveloped condition, and are incapable of prolonged effort. The fatigue products which accumulate in the blood must be carried away by some exercise that shall quicken the circulation. Good blood must be furnished to nourish the brain, to build up its tissues, and keep it in such a sensitive state that it will register impressions.

The Greeks realized the necessity of physical health for clear thinking, and the first two years of the child's school-life were spent almost wholly in developing the body, and great prominence was given to physical exercise through all the period of his education. The dependence of the brain on the body was pointed out by Montaigne over four hundred years ago, and Locke, Rousseau, Pestalozzi, Froebel, and other great educators, have insisted on the necessity of physical exercise for mental development.

To-day physical training is compulsory in the government schools of Sweden, Germany, France, Switzerland, Belgium, and our neighboring republic of Mexico. In Germany two, and in some schools three, hours a week are devoted to physical training. The United States is slowly awakening, and now the interdependence of mind and body is a subject which is receiving much attention.

That the mind has great influence on the body is well known. Physicians tell curious stories of perfectly healthy

patients who believe they are affected with certain maladies and show all the symptoms thereof. They tell us of men who are able, by will power, to simulate death, till not the slightest evidence of life remains. But we are most interested when they tell us the effect of the emotions on the body. Fear, anger, shame and sorrow, they have found, will weaken one, while the benign emotions actually make one stronger. This, then, is the great argument for employing play as a means of physical exercise for children. While the child is "having fun," as he calls it, in playing, his emotion of pleasure is increasing functional activity and promoting metabolism. For this reason our physical exercises for the first two years of school-life, while leading directly on to the more difficult ones of the next years, are made to seem like play, by being connected with stories which the movements illustrate. Minute plays, for the purpose of exercising the fingers, arms and trunks of the small children, have also been worked out, while more active games for the use of pupils of all ages have been arranged with reference to their gymnastic value.

As we have learned the power of the mind over the body, so also the influence of the body on the mind has been made known to us by careful experiments. It has been demonstrated that mental power has been developed in idiots and feeble-minded children through physical training. Criminals, whose mental attainments were of a low order, have, through gymnastic work, made rapid mental as well as physical improvement. Slight changes in the blood circulating through the brain affect the working of the mind, and we all know that when physically fatigued we can not perform severe mental labor. Every voluntary muscular movement is accompanied by brain and nerve activity, and the repetition of

these movements means the development of these brain and nerve-centers. The more complex the movement the larger the number of brain-centers affected, and the greater the development. If the brain is not used it becomes atrophied, as has been shown by the atrophied areas in the brains of persons who have long been deprived of the use of arm or leg.

All the important brain-centers are in proximity, and the use of one, bringing a full supply of blood to that part, must influence the neighboring centers. So it is probably true, for instance, that arm movements are developing that brain area which is the seat of language.

Voluntary movements require a certain stimulus from the will, but, if every muscular movement required a strong stimulus, the mind would become exhausted. School children need such exercises as shall be a relaxation to the wearied brain, and if they were continually performing new movements there would be no relief for the strained will; but the exercise is soon learned, and the movement is assisted by the reflexes and becomes nearly automatic. If the will did not work at all, the movements would be listless and the circulation of the blood so slow that the toxins would not be eliminated, and weariness instead of vigor would follow.

The mind, then, must be engaged, but not strained, during physical exercise, and the movements ought to be of such a nature that the emotions of pleasure are called up. When children are exercising in a class each child is training sight, hearing, and that wonderful sixth sense, the muscular sense, as well as motor response. This coordinating of sense and motor systems is an important work. The child is taught to act at once on the command to perform a movement, whether the command is given orally or is a movement to be imitated. This power to execute decisions is one which has



long been left uncultivated, and executive tendency needs to be developed.

Tactics train the inhibitory powers and are excellent for discipline; but exercises performed to such commands are too much of a strain on the mind already wearied by close application to studies. Hence these commands are used only in the marching lessons, where the pleasure experienced in active movement more than counterbalances the attention strain during the few minutes of command work.

The exercises should be given to musical accompaniment whenever possible. Class movements executed in rhythm develop precision, and tend to give each child rhythmic and graceful motions, and cultivate in him a sense of proportion and a love of unity. Music appeals to the feelings, and greatly assists in this development of unity. Our aim is unity of mind and body. Physical health is necessary, but, at the same time, we wish to develop the mind and spirit. Therefore we give our children no exercise that may tend to make them nervous and ill-poised. A jerky movement is a sign of weakness. The spiritual accompaniment of awkwardness of movement is too often selfishness and austerity. We give, instead, exercises in poising that require the greatest calmness and steadiness of person, and other precise, steady movements, accompanied by soothing music; for we wish to develop self-command and the gentle qualities of the mind.

The time allotted to physical culture in our schools is short, but if through each month and year we follow the same high purpose and train the body to express the highest attributes of the soul, we shall not look in vain for results in the psycho-physical development of our pupils.

## NOTE TO TEACHERS.

**A**N outline of the exercises for all the grades is followed by a description of each year's work. Each grade series contains ten lessons, and each lesson is to be used for one month and then dropped.

For convenience in teaching, there is placed at the beginning of each lesson an outline of all the exercises in it. The *new* exercises are indicated by *heavy* special *type heads*, and a full description of them follows the outline. As it is intended that the exercises be performed under leadership rather than in obedience to formal commands, the outline consists of explanatory terms.

When a new exercise is to be taught, the teacher first performs it alone; then the children rise and try, while watching her, to imitate her movements; she uses her left arm and leg, while they use their right. In the primary grades, the teacher puts a picture illustrating the story on the blackboard, and tells the story before giving the new exercise.

Each lesson should be committed to memory by the teacher; as the exercises are always in the same order, this is not a difficult task, and she is left free to make individual corrections or suggestions without interrupting the work of the whole class. One exercise period each day may be devoted to the explanation or perfection of new exercises, but the whole series must be given in exact order, without interruption, at least once during the day. In the primary grades five minutes of every hour should be given to physical exercise of

some kind. The pupils are not expected to remember the order of the exercises.

The teacher must not suppose that when an exercise can be performed correctly it has ceased to be of any value to the children; let her remember that only from the regular repetition of well-known movements will come those results in development and correction which these exercises are intended to produce.

The exercises should be given to musical accompaniment whenever possible. When music cannot be obtained, the teacher may count aloud, giving for command a word indicating the movement; this takes the place of the first count in the measure, and sometimes of the third count.

The change from right foot to left may be given in four counts at the command, *Glide left!* Transfer the weight without a jerk; do not settle down on one foot with the hip thrown out. In some of the poising and leg movements it is better to transfer the weight and extend the leg in one measure, at the call, *Change!*

The ventilation of the room during the exercises should receive careful attention. The windows should be opened at the beginning of the lesson, and in mild weather they may remain open throughout the whole of it. In cold weather let the children march until the air in the room is changed, then take the stationary exercises.

## OUTLINE OF EXERCISES.

### GRADE I—FIRST YEAR IN SCHOOL.

POSITION EXERCISE—Arms stretching sidewise.

POISING—From forward to backward foot.

From side to side.

With feet together.

LEG—Feet crossing.

Leg stretching forward, sideward, backward.

ARM AND HAND—Pendulum swing.

Stretching sidewise.

Hand clapping.

Finger bending under thumb.

Finger bending independently.

TRUNK—Bending forward; backward; sideward.

NECK—Bending forward; backward; sideward.

REACHING—Picking up fruit.

Wood chopping.

Reaching upward.

Mowing.

RESPIRATORY—With hands on hips.

Pushing downward in front.

Pulling.

ARM SWINGING—Sidewise up and down.

Sidewise.

FLOATING—Both arms above shoulder level.

Up and down in front.

## GRADE II.

POSITION EXERCISE—Arms stretching upward.

POISING—Rising on toes and holding position.

Forward with heel raising.

Rocking from side to side.

LEG—Pawing.

Stepping forward; to side; backward.

ARM AND HAND—Swinging across chest.

Stretching sidewise with palm up.

Ladder climbing.

Hand rubbing.

Finger bending.

Finger bending backward.

TRUNK—Twisting.

NECK—Bending backward and forward, twisting to sides and bending forward.

Twisting to half side and bending.

REACHING—Upward and bending downward.

Rowing.

Snowballing.

Shoveling.

RESPIRATORY—Pushing downward at sides.

Pulling from above.

ARM SWINGING—Up and down.

FLOATING—At sides.

Upward in front, downward at sides; upward at sides, downward in front.

At sides and above shoulder level.

## GRADE III.

POSITION EXERCISE—Pushing downward in front.

POISING—Rising on toes, rocking, lowering heel.

Leg swinging forward and back.

LEG—Stretching front, half side, side, back.

Stretching and touching toe.

Stretching and circling.

ARM AND HAND—Pushing downward and upward with clasped hands.

TRUNK—Twisting with bending to side.

NECK—Head circling.

REACHING—Downward at side.

Downward at side with arm over head.

RESPIRATORY—Arms stretching upward and pushing downward.

ARM SWINGING—Outward circling.

FLOATING—Front and above shoulder level.

From front to sides at shoulder level.

#### GRADE IV.

POSITION EXERCISE—Pushing downward at back.

POISING—Rising on toes of one foot, rocking forward and back without lowering heels.

LEG—Heel and toe raising.

Heel and toe raising with stepping.

ARM AND HAND—Arm twisting with alternate fist closing and opening.

Arm twisting at shoulder level with alternate fist closing and opening.

TRUNK—Twisting with bending backward.

NECK—Twisting with bending backward at half side.

REACHING—Both hands to floor without bending knees.

RESPIRATORY—Arms stretching upward and pushing downward at sides.

ARM SWINGING—Inward circling.

FLOATING—Upward and downward in front; above shoulder level at sides; at shoulder level from front to sides.

### GRADE V.

POSITION EXERCISE—Arms stretching at sides, palms up.

POISING—Rising on toes of one foot and holding position.

Leg circling.

LEG—Foot turning to side.

ARM AND HAND—Arm floating and stretching; fist closing and arm twisting.

TRUNK—Bending backward at half side.

Twisting with bending backward at half side.

NECK—Bending forward with twisting.

REACHING—Both hands to floor at half side.

RESPIRATORY—Arms stretching upward in front, downward at sides.

ARM SWINGING—Raising with swinging up and down.

FLOATING—At shoulder level with one arm.

Low outward curves with both arms.

### GRADE VI.

POSITION EXERCISE—Arms stretching, clasping hands behind head.

POISING—Leg swinging in circle and poising forward and back.

Leg swinging forward with heel raising backward with sinking.

LEG—Stepping and knee bending.

ARM AND HAND—Arm floating and stretching, with alternate fist closing and opening.

TRUNK—Bending forward, backward and to sides with hands clasped behind head.

NECK—Bending backward with twisting.

REACHING—At sides; trunk twisting; bending; reaching downward.

RESPIRATORY—Arm circling.

ARM SWINGING—Raising with swinging in circles.

FLOATING—Above shoulder level.

Above shoulder level with opposite movements.

Upward in front to waist-line; turning downward.

### GRADE VII.

POSITION EXERCISE—Arms stretching and pushing upward.

POISING—Swinging free leg in circle, poising and rising on strong foot.

Swinging free leg forward and back with heel of strong foot raised.

LEG—Knee bending and leg circling or stretching.

ARM AND HAND—Pushing forward with clasped hands and arms stretching to sides.

CHEST—Expanding and contracting.

TRUNK—Bending and circling.

NECK—Bending forward, twisting to one side, bending backward.

REACHING—Upward, outward at side.

RESPIRATORY—Arms stretching forward, outward and downward.

ARM SWINGING—Twirling hands outward and inward.

FLOATING—Upward at half front; turning and floating downward at sides. At sides, touching fingers on shoulders.

### GRADE VIII.

POSITION EXERCISE—Arms stretching and pushing downward at back.

POISING—Swinging free leg in a circle, poising, rising and holding on strong foot.



Swinging free leg in a circle with rising on toes and lowering heels.

Swinging free leg in a circle while standing on toes.

LEG—Foot circling.

ARM AND HAND—Pushing forward with clasped hands; arm stretching; fist closing and arm twisting.

CHEST—Lifting and sinking.

TRUNK—Bending and circling with hands clasped behind head.

NECK—Bending forward; twisting to one side; bending backward; twisting.

REACHING—Upward backward.

Upward forward.

RESPIRATORY—Arms stretching upward front, hands clasping behind head, arms stretching downward at sides.

ARM SWINGING—Twirling outward and inward and carrying upward and downward.

FLOATING—At sides, touching fingers to shoulders with opposite movements.

Up to head at half side.

**GRADE I.**  
**FIRST YEAR IN SCHOOL.**  
**LESSONS AND DESCRIPTIONS.**

*See Note to Teachers, page 24.*

**LESSON I.**

1. **Sitting Drill;** *resting, erect, and working positions.*
2. **Feet Drill;** *crossing.*
3. **Rising Drill;** *preparing and rising.*
4. **Spacing;** *arm's distance.*
5. **Position Exercise;** *arms stretching sidewise.*
6. **Breathing;** *with hands on hips.*
7. **Arm Swinging;** *sidewise up and down.*
8. **Floating Exercise;** *both arms above shoulder level.*

**1. Sitting Drill.**

*Resting Position:* Sit with body far back on seat, the back resting against chair, chest raised, head erect, and hands lying in lap. Do not slide down into seat and rest on tip of spine.

*Erect Position:* Bring upper part of chest forward to erect position, letting only lower part of body rest against chair back. Be sure that chest is high, but not unnaturally so.

*Working Position:* Incline body from perpendicular forward to angle of forty-five degrees. Bend at hips. Do not allow shoulders to droop, but preserve the free action of chest.

When these positions and their names are fully understood by the children, let them sway forward and backward from one position to another, to the commands, Forward! Position! Backward! Position! If given to music, the movements would be, forward in four counts, and backward in four counts, in rather fast time.

This drill is to establish the habit of correct sitting, whether at work or at rest; to strengthen muscles of back; and to prevent spinal deformities, and those weaknesses which result from the crowding of the internal organs by faulty posture.

#### LESSON-TALK.

While resting, the child will often cross his feet, or turn them to one side; in the erect position, he will place them flat on the floor, and, while working, they may assume any position. If his seat is too high for him, he will probably slide down on it in an injurious position when told to place his feet flat on the floor. Hence the position of the feet should not be mentioned during the sitting drill. When one realizes how much of the child's school-life is spent in the sitting posture, the importance of the correct position can not be overestimated. Health demands it, and correct growth depends on it. The muscles of the back can be trained to hold the body erect for hours without fatigue.

The reflex influence of posture on the mind is also to be noted. Make the boy who sits in an indolent, slouchy attitude, assume the erect position, and he will become more alert and attentive.

### 2. Feet Drill; Crossing.

Sit in erect position, with feet flat on floor, heels on a line, and toes pointing outward. Lift right foot from floor noiselessly, cross it over left and bring back to position, four times. Cross left foot over right in same way; alternate four times. Commands given with or without counts are: Right foot! 2.

Position! 4, Over! 2. Position! 4, etc. Same for left foot. Then alternate, Right foot! 2. Position! 4. Left foot! 2. Position! 4, etc.

This exercise is to teach the children to lift feet from floor without shuffling when changing their position.

#### LESSON-TALK.

If seats are high for children, during this drill they must sit far enough forward in them for feet to lie flat on floor. Be sure that the erect position is maintained. Tell the children to cross their feet as softly as the little kitten gets up, and goes and curls down beside the other little kitten.

### 3. Rising Drill.

Prepare to rise by sitting in erect position on side of seat near aisle, placing right foot a little way out in aisle. Let hands rest easily in lap. Lift body slowly and steadily to upright position on right foot, and bring left up to right. Let arms drop easily to sides. Do not allow the child to assist himself by placing his hands on the desk. Sit, by placing left foot a little way under desk, transferring weight of body to it, and bending knee till body touches seat. Repeat the sitting and rising several times.

Commands: Prepare to rise! Rise! Prepare to sit! Sit! A chord may be given on piano for each movement.

This exercise teaches children to rise gracefully with the expenditure of the least possible effort, and is a valuable lesson in self-control.

#### LESSON-TALK.

Illustrate to the children how the attempt to rise from a lounging attitude shows effort; while, if preparation for rising is made, no effort is visible, and the body is at once in the correct standing attitude. Lifting body by pushing with

hands on desk is a common fault which must be corrected. After first few trials the foot must be placed in the aisle without looking down or moving upper part of body. In returning to sitting position, the child does not usually bend knee enough, consequently he drops into the seat with an ungraceful thud. Make him bend knee until body touches chair. Let one row rise and sit while the others remain seated and watch to see who rises with least apparent effort.

#### 4. Spacing; Arm's Distance.

While children are exercising, distance between them must be length of extended arms. The number of steps to be taken forward will depend on size of schoolroom, and number of children. If arms interfere in sideward movements, let every other row move a half step forward. If aisle is wide, another step to side will be needed after rising to bring child into center of aisle. If outside aisles are narrow, children in them must face inward during most of the exercises.

Command: Space! A chord may be given on piano.

#### LESSON-TALK.

Let children raise arms in front to shoulder level, that they may see just what the distance between them should be. After the distance is understood, each child will take his place immediately on command.

#### 5. Position Exercise; Arms Stretching Sidewise.

Stand with weight on balls of feet, heels nearly touching, toes pointing outward describing an angle of sixty degrees, and hips drawn slightly backward. Raise arms at sides to shoulder level, and reach directly outward with finger-tips, at the same time pushing head well up and back. Float arms down to sides again. (See Fig. 1.)

Commands: Arms! 2-3-4. Down! 2-3-4.

This arm movement erects spine, lifts and broadens chest, and thus assists in obtaining correct standing position. All the organs of the body are thus lifted into correct position, and the vital organs being in their proper altitude, can more readily defy disease. The attitude expresses confidence, self-command, and integrity; qualities which can not be cultivated at too early an age.

#### LESSON-TALK.

Weight of body must be on balls of feet. Explain to children which part of foot is called ball, and show them the difference in attitude when standing with weight on balls, and when standing on heels. It is a common fault, even with small children, to settle back on the heels, and protrude the abdomen. Show them how to draw back the hips and lift the chest.

The common fault of round shoulders is best corrected by other methods than by calling direct attention to them. If you tell the child to put the shoulders back, and he does not erect the upper spine, you get another deformed attitude. Say nothing about the shoulders, but tell him to push upward with the crown of the head without protruding his chin, and make himself as tall as possible. After he has taken the arm exercise, his shoulders are in the correct position. Do not allow him to stiffen the arms at the sides; they should hang naturally.

Unless the teacher fully realizes the importance of maintaining the correct standing position, she will never arouse enthusiasm on the subject among her pupils. Her own correct attitude must be a constant reminder to the children, and, even then, verbal reminders may often be necessary to enforce her example. Sometimes a look will be sufficient to bring the child, who is crouching in his seat, up to the erect position. Explain to your pupils the mental states which the bodily attitudes express. Tell how manliness and courage are expressed by the erect head and chest, while meanness, cow-

ardice, laziness and fear are expressed by the relaxed or bent position.

### 6. Breathing; with Hands on Hips.

Standing on both feet in correct position, place hands on hips, with thumbs pointing forward, fingers together and pointing straight downward at sides. Inhale slowly and deeply through nostrils, and exhale slowly through mouth, as if blowing something. Repeat four times in succession.

Commands: Inhale! 2-3-4. Exhale! 2-3-4. Or slowly raise one hand during inspiration, and lower during expiration. With music, inhale during four counts and exhale during four counts.

This forced breathing calls into play many more muscles than are used in ordinary quiet breathing. Expiration usually requires no muscular effort, but in this forced respiratory action a number of muscles, mainly abdominal, are called into play. It is during expiration that the apices of the lungs, which are the parts first to become affected in tuberculosis, are filled with air; hence the necessity for frequent breathing-exercises.

#### LESSON-TALK.

Explain to children the meaning of the words "exhale" and "inhale." They will breathe audibly at first, and they may be allowed to do so until you are sure that they are breathing correctly. Do not let them lift the shoulders unnaturally. While inhaling, tell them to make themselves as large as possible around the waist. While exhaling, tell them to imagine they are blowing a feather in the air; or, at the first lesson, they may be allowed to blow bits of paper.

### 7. Arm Swinging; Sidewise Up and Down.

Standing firmly on both feet, lift *forearms* in front till they are horizontal at waist-line; turn hands sidewise, with

palms toward body, and shake them rapidly up and down with forearms, as if shaking drops of water from fingers. Keep head and chest perfectly still, and continue swinging arms for a minute.

Command, without music: Arms—Swing! or indicate the movement by some of the words of the story given below.

This vigorous exercise makes the muscles of the wrists flexible, and gives grace to the movements of the hands; it quickens the circulation of the blood, and, by keeping the chest firm, cultivates repose of manner.

#### LESSON-TALK.

Hold arms with hands perfectly lifeless; swing them up and down slowly at first until the children understand that it is a movement of the *forearms*; then swing more rapidly. Be careful that the movement of the arms does not cause a movement of head or chest.

*Story:* Tell a story about the children in the country who played in the brook, and then shook the water from their fingers; or about the children who went to the seashore, or to a boat-ride in the park. Vary the story once in a while.

### 8. Floating Exercise; Both Arms Above Shoulder Level.

Stand with weight on both feet. Raise both arms at sides until they are above head. The forearms lead the movement, and hands float passively after them. Bring arms, without stopping the movement, down to shoulder level, and raise and lower them several times; then carry them, with same floating movement, down to position at sides. (Fig. 2 shows hands relaxed at beginning of upward movement.)

If piano is used, play a slow waltz, and float arms in time. If there is no music, do not count, but let the children imitate your movements.



The object of the floating exercise is to transmute the physical force gained in the more vigorous exercises, into mental power. Force is never lost; it only changes its form. So here we take such motions as shall change the physical force gained in the preceding exercises into harmony of muscular movement. Rhythm underlies all our motions, even our thoughts, and the power of rhythmic movement in educating heart and will is incalculable. Thus the practise of rhythmic exercises will develop the proper relationship between the parts of the body, make friction and loss of energy unknown, and give grace and beauty to every movement of the individual.

## LESSON-TALK.

In raising arms above head, bend them slightly at elbow, for all floating movements are in curves. Do not pause between movements. Stand lightly on balls of feet. The teacher should practise this floating exercise at home before the mirror, some time before giving it to the children, in order to obtain perfect smoothness of action.

*Story:* Tell about the children in the country, who, after playing in the brook, sat down on the bank, and watched a big yellow butterfly floating about from flower to flower. He raised and lowered his wings just as softly as the children do their arms. At another time, let them think of the butterfly as black, orange or white in color.

## LESSON II.

Prepare to Stand! Stand! Space!

1. Position Exercise; *arms stretching sidewise.*
2. **Poising;** *from forward to backward foot.*
3. **Leg;** *stretching forward, sideward, backward.*
4. **Picking up Fruit;** *knee bending and arm stretching.*
5. **Respiratory;** *pushing downward in front.*

6. Arm Swinging; *sidewise up and down.*
7. Floating; *both arms above shoulder level.*

## 2. Poising; from Forward to Backward Foot.

Standing in correct position, put right foot forward four inches, and change weight slowly from backward to forward foot; change again to backward foot; continue swaying slowly backward and forward four times. Put left foot forward and repeat. Do not bend body, but keep it perpendicular to floor, and do not hurry the movement. (Figs. 3 and 4 show backward and forward positions.)

Use no quick commands. The direction may be indicated by a movement of the hand, or by the words of the story. Let the children imitate the teacher in first lessons. The time would be four counts for placing of feet, four counts for forward movement and four counts for backward movement.

This exercise cultivates the habit of correct standing, with its health-directing influence. Equilibrium is maintained by obeying the law of gravitation; the muscular sense is developed, the nerve-centers are strengthened, and a certain dignity is given to the bearing.

### LESSON-TALK.

Be sure that the children have the correct standing position before they begin the exercise.

*Story:* Tell of the little boy called Ned, who went to live on his grandfather's farm. In the fall there were very high winds. He noticed that the oak trees were strong; their trunks did not bend when the wind blew; only the leaves and small branches moved. So he decided to be a strong oak. He put one foot forward, and would not allow his body to bend when the wind blew him forward. Only his hair was blown like the leaves; his body was stiff like the oak-trunk.

He carried his weight again to the backward foot, and let another gust of wind blow him forward.

### 3. Leg; Stretching Forward, Sideward, Backward.

Place hands on hips, thumbs pointing forward, fingers together and pointing downward at sides. Stand on left foot and extend right foot directly in front of its normal position, touching toe to floor, as far away as possible without moving trunk. Bring foot back to position; reach it out directly to right side as far as possible, touching floor with inner edge of toe, and bring it back to position. Then reach directly behind in same way. Repeat exercise with left foot. The movement is a slow stretching of leg and foot.

*Time:* After the story has been told, and the exercise explained, it may be given to music or counting. Right foot—Front! 2. Position! 4. Side! 2. Position! 4. Back! 2. Position! 4.

After the movements are learned they may be given in half the time, repeating four times with each leg.

This exercise uses the muscles of the thigh and leg, and gives relief to the brain, by drawing the blood downward. It also helps in obtaining an erect carriage.

#### LESSON-TALK.

Do not allow the child to bend trunk forward when he touches his foot to floor. Place hands firmly on hips, keep trunk squarely to front, and let movement be from hip. Lift foot entirely from floor.

*Story:* One day some little boys came to play with Ned. While showing him what hard things they could do, they all stood in a row and tried to see who, while standing erect, could reach farthest on the ground with his toe.

#### 4. Picking Up Fruit; Knee Bending and Arm Stretching.

Stand on left foot, and put right foot forward a short step. Transfer weight to it and stoop, bending at knee and hip. Reach arms down as if picking up fruit from ground; then raise trunk slightly and swing arms to one side, as if throwing fruit into a basket.

*Time:* Advance foot and transfer weight in two counts; stoop in two counts; gather fruit during eight counts; come to erect position in two counts; put left foot forward, and transfer weight in two counts, etc.

This exercise uses many sets of muscles, particularly those of thigh and back, and through the adjustment required to maintain equilibrium, results in a better posture.

##### LESSON-TALK.

Do not let pupils stoop into the half-sitting posture.

*Story:* Ned often went out to the apple orchard to help his uncle gather the fruit; red apples or white ones. He picked up those which had fallen on the ground and put them into a basket. Sometimes he picked up other kinds of fruit.

#### 5. Respiratory; Pushing Downward in Front.

Stand firmly on both feet. Inhale while raising arms in front of body to shoulder level. Exhale while pushing down with forearms until they reach sides again. Keep head erect and breathe through the nostrils. (See Fig. 5.)

*Time:* Inhale! 2-3-4. Push! 2-3-4. Repeat three times.

The addition of the arm movements to the breathing-exercise accelerates the flow of blood to the lungs, and hastens its purification there.

##### LESSON-TALK.

The child must keep mouth closed and breathe through nostrils; if he does not keep head erect, tell him to push up



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8

with head while he pushes down with arms. If he bends elbows tell him to make his arms longer.

*Story:* In the autumn the leaves fall from the trees, and the wind blows them into great heaps beside the fences. Ned always liked to fill great baskets with them. When a basket seemed full he set it on the stone wall and pushed the leaves down to make room for more. In the winter, after the first small snow-storm, he filled a basket with the light snow, pressing it down, until he had enough to make a snow-man.

### LESSON III.

1. Position Exercise; *arms stretching sidewise.*
2. Poising; *from forward to backward foot.*
3. Leg; *stretching forward, sideward, backward.*
4. **Hand Clapping;** *right hand above left.*
5. **Neck;** *bending forward and backward.*
6. Gathering Leaves; *knee bending and arm stretching.*
7. Respiratory; *pushing downward in front.*
8. Arm Swinging; *sidewise up and down.*
9. Floating; *both arms above shoulder level.*

#### 4. Hand Clapping; Right Hand Above Left.

Stand erect. Raise forearms in front of body, holding right hand above left. Clap vigorously eight times; return arms to position at sides.

*Time:* Count, and, if necessary, have children count, that they may clap in unison. To music, give four counts, while bringing hands up to position; then clap eight times during next two measures, and return arms to side in four counts.

This exercise uses the muscles of the arms and the shoulders and quickens the circulation of the blood. It also gives children emotions of pleasure, which temporarily makes the respiration deeper and the muscles stronger.

## LESSON-TALK.

*Story:* In November Ned heard his grandfather and his uncle talking a great deal about the elections. One evening they took him to town to see a torchlight parade, which he thought very wonderful. Next day they gave him some firecrackers and torpedoes, which went *snap! snap! snap!*

*Or:* The days grew so short in November that when grandpa was away he sometimes did not get home until it was quite dark. Ned would watch at the window until the lamps were lighted. Soon *beat! beat! beat!* came the ring of Dobbin's feet on the frozen ground, and Ned ran to the door to welcome grandpa.

**5. Neck; Bending Forward and Backward.**

Bend neck slowly forward and downward till chin touches chest. (See Fig. 6.) Lift head up into position, not by lifting chin, but by pushing upward and backward with crown of head. Bend neck slowly backward until face is parallel with ceiling. Lift it up until it is in position, with chin drawn in toward neck, although not touching it. Repeat three times.

*Time:* May be given with music or counting. Forward! 2. Position! 4. Backward! 2. Position! 4. Repeat.

This exercise, besides strengthening the muscles of the neck, quickens the flow of blood to and from the brain, and is excellent for cultivating the correct carriage of the head.

## LESSON-TALK.

*Story:* Ned played so hard during the day that he slept soundly at night, although he never liked to have bedtime come. One night he was told that he might sit up as late as he wished, but it was not long before his head began to nod. When it dropped forward, he raised it, and opened his eyes wide; then it dropped backward and then forward again, until finally he was fast asleep in his chair.



*Or:* Ned noticed with wonder the hen bending her neck forward to sip water and then tipping it backward to swallow it. Afterward, he observed that all birds drank in the same queer way.

### LESSON IV.

1. Position Exercise; *arms stretching sidewise.*
2. **Poising**; *from side to side.*
3. Leg; *stretching forward, sideward, backward.*
4. Hand Clapping; *right hand above left.*
5. **Finger Bending**; *under thumb.*
6. **Neck**; *bending sideward.*
7. Gathering Evergreen; *knee bending and arm stretching.*
8. Respiratory; *pushing downward in front.*
9. **Arm Swinging**; *from side to side.*
10. Floating; *both arms above shoulder level.*

#### 2. Poising; from Side to Side.

Put right foot six inches to the right, and on the same line with the left; transfer weight slowly to it; transfer weight again to the left; continue swaying thus from one foot to the other, four times. Keep body erect; transfer weight with a steady, gliding movement.

*Time:* Right! 2-3-4. Left! 2-3-4. Right! 2-3-4, etc. It is better, as in all the exercises, for the teacher to lead the movements or to indicate the direction by a movement of the hand, rather than to count.

This poising movement, like the former one, assists in obtaining a general control of the body through the nerves.

#### LESSON-TALK.

Make the poising a slow, steady movement performed without bending trunk in any direction.

*Story:* On stormy days Ned stood at the window and watched the garden gate blown to and fro by the wind. Then he swayed from side to side, playing that he was a gate.

### 5. Finger Bending; Under Thumb.

Lift right forearm until it is horizontal at waist-line. Bend first finger and put thumb over its nail; then suddenly straighten finger. Bend each of the other fingers in the same way. Let right arm return to position, raise left arm and bend the fingers; repeat with both hands.

Count one for each finger, and repeat the exercise for each hand twice.

These movements are beneficial in assisting to gain control of the finger-muscles, which are undeveloped in small children.

#### LESSON-TALK.

Do not try the exercise with both hands at first. After several weeks, try bending the first finger four times, then bending the second finger four times, and so on.

*Story:* Ned's grandfather told him a story about the cheerful boy who made the best of everything, and said: "I don't care a snap whether it rains or snows, or whether the sun shines, or the wind blows."

### 6. Neck; Bending Sideward.

Bend neck over to right side, as if trying to lay the ear on the shoulder; lift head up into position; bend to left, and return to position. Repeat three times.

*Time:* Right! 2. Up! 4. Left! 2. Up! 4.

These bending movements exercise the side muscles of the neck and accelerate the circulation of the blood through them.

## LESSON-TALK.

Be careful to bend directly at the side, not a little forward; do not lift shoulder up to meet head.

*Story:* Grandma told Ned that she thought the little red hen had a nest under the shed. So he ran to look for it. He stooped and bent his neck to one side and then the other, trying to look under the building. He saw the hen and nodded his head to grandma, but just then the little hen ran out and flew up on the fence, and from there to the shed, where he had to bend his neck backward to look up at her.

Vary the story, by letting some child choose the color of the little hen. Or tell about the kitten that ran under the shed, and then up a tree, or under the fence into a neighbor's yard.

**9. Arm Swinging; from Side to Side.**

Stand firmly on balls of both feet; lift forearms in front until they are horizontal at waist-line. Turn forearms until hands hang passively sidewise, with palms toward body; shake them rapidly from side to side. Swing arms sidewise thus for a minute, keeping head and chest perfectly still.

Commands: Arms! Swing!

This exercise quickens the circulation of the blood through the whole body, cultivates the habit of keeping chest firm during vigorous motions with the extremities, and gives repose and dignity of manner.

## LESSON-TALK.

Be careful not to move head or chest while swinging arms; if at first the pupil has difficulty in keeping them still, tell him to imagine that his head is held in a photographer's vise.

*Story:* The weather grew colder at the farm until, when Ned played or worked out-of-doors, his hands soon became so stiff and numb that he had to swing them from side to side before he could again use them easily.

## LESSON V.

1. Position Exercise; *arms stretching sidewise.*
2. Poising; *from side to side.*
3. Leg; *stretching forward, sideward, backward.*
4. **Hand Clapping**; *left hand above right.*
5. Finger Bending; *under thumb.*
6. **Arm**; *pendulum swing.*
7. Neck; *bending sideward.*
8. Respiratory; *pushing downward in front.*
9. Arm Swinging; *sidewise.*
10. **Floating**; *front.*

**4. Hand Clapping; Left Hand above Right.**

The same as in Lesson III. except that, after clapping with right hand above left, the exercise is repeated with left hand above right hand.

## LESSON-TALK.

*Story:* Grandma showed Ned some queer little black sticks that belonged to his uncle. She told Ned that they were called "bones" or "clappers," and that his uncle would teach him how to clap with them in the evening. They went, *clap! clap! clap! clap!*

**6. Arm; Pendulum Swing.**

Stand with weight on right foot, swing right arm backward and forward from the shoulder, without moving trunk. Transfer weight to left foot, with gliding movement; swing left arm. Then stand with weight on both feet; swing both arms. In the forward swinging, the arm can be raised higher than in the backward.

*Time:* One count for forward and one for backward swing.

This exercise strengthens the shoulder muscles, and, by its rhythmic action, has a quieting effect on the nerves and brain.

## LESSON-TALK.

Stand in an alert attitude and keep chest firm while swinging arms.

*Story:* Grandfather had a tall clock standing in the corner, and its pendulum swung slowly from side to side, never stopping, never hurrying. Ned liked to imagine he was a clock, and to swing his arms like the pendulum, or play that there were two pendulums ticking together.

*Or:* He used to watch the long branches of the willow-tree swinging softly in every gentle breeze.

**10. Floating; Front.**

Stand on right foot; float right arm up front till it is higher than the head, but not vertical; then, without stopping the movement, float it down again. The forearm leads; wrist and hand are passive in both upward and downward movements. Transfer weight to left foot, and float left arm. (Fig. 7 shows position of arm and hand at end of upward movement.)

*Time:* Float to very slow waltz music; as, upward in two slow measures, and downward in two; but do not count.

The effect produced by this exercise is the same as that described in Lesson I.

## LESSON-TALK.

*Story:* The big oak-tree kept its green leaves long after the other trees had put on gay cloaks; finally, the leaves turned crimson and then brown, and some of them floated slowly down to the ground. Ned liked to watch them—they floated so lightly. Even when winter came there were still a few leaves left to float downward at intervals.

**LESSON VI.**

1. Position Exercise; *arms stretching sidewise.*
2. Poising; *from side to side.*

3. Leg; *stretching forward, sideward, backward.*
4. **Hand Clapping**; *alternating right and left.*
5. Finger Bending; *under thumb.*
6. Arm; *pendulum swing.*
7. **Trunk**; *bending forward and backward.*
8. Neck; *bending sideward.*
9. **Wood Chopping**; *hand, arm and trunk movements.*
10. Respiratory; *pushing downward in front.*
11. Arm Swinging; *sidewise.*
12. Floating; *front.*

#### 4. Hand Clapping; Alternating Right and Left.

The same as in Lesson V., and in addition, after clapping with the right hand above four times, and then with left hand above four times, alternate with first one hand and then the other hand.

#### LESSON TALK.

*Story:* Ned thought it very queer that butter could be made from cream. After grandpa had churned it, grandma took it out of the churn, and worked it with her hands, *slap, slap*, and *pat, pat*, until there was no more buttermilk left in it, and it was ready to put away into the jar.

#### 7. Trunk; Bending Forward and Backward.

Stand with weight on both feet; place hands on hips with thumbs pointing forward and fingers downward at sides. Bend upper part of chest toward front, letting head droop forward at same time. Do not bend at hips. Lift to position, and repeat exercise three times. (See Fig. 8.)

Raise arms front to shoulder level, bending fingers as if grasping something. Bend backward with a movement that begins with head and then includes upper part of back; lift trunk to erect position. Repeat three times.

*Time:* Four counts for preparation, placing hands on hips; two counts for bending downward; two counts for returning to position; two counts for extending arms in front and bending backward; two counts for returning to position; four counts for dropping arms gently down to sides.

The muscles of back, chest and abdomen are vigorously exercised, but the principal effect is on the internal organs, especially the stomach, which becomes stronger from the alternate pressure and relaxation of the muscles surrounding it.

#### LESSON-TALK.

Be careful to make plain to the children that the point at which the break comes is just at the end of the breast-bone; show them that one can not bend upper part of trunk over far.

*Story:* Ned often climbed upon the fence and leaned over to watch the cattle in the barn-yard. Only the upper part of his chest and his head were above the fence. Some times he grasped the fence with extended arms, and bent his body backward, and then straightened it, doing this several times.

### 9. Wood-Chopping.

Stand with weight on balls of feet, heels on a line, a foot apart. Extend arms as if grasping an axe, right hand above left. Swing them up over right shoulder, and then forward and downward, bending body from hips to angle of about forty-five degrees. Repeat three times. Change, and swing over left shoulder.

*Time:* Two counts for swinging arms over shoulder, and two for swinging downward.

The muscles of trunk and thigh are called into vigorous action, greatly accelerating circulation and invigorating the vital organs.

## LESSON-TALK.

Let the children swing their arms with as much force as they can.

*Story:* Ned learned that people in the country did not burn coal, but used wood instead. He went into the woods one day with his grandfather, and watched him chopping down small trees for firewood. The next day his grandfather gave him a hatchet and let him chop some wood himself.

## LESSON VII.

1. Position Exercise; *arms stretching sidewise.*
2. **Poising**; *with feet together.*
3. Leg; *stretching forward, sideward, backward.*
4. Hand Clapping; *alternating right and left.*
5. Finger Bending; *under thumb.*
6. **Arm**; *pendulum swing and clock winding.*
7. Trunk; *bending forward and backward.*
8. **Neck**; *bending sideward.*
9. Wood-Chopping; *hand, arm and trunk movements.*
10. Respiratory; *pushing downward in front.*
11. Arm Swinging; *sidewise.*
12. **Floating**; *both arms front.*

2. **Poising; with Feet Together.**

Stand on both feet with heels on the same line and nearly touching. Poise backward by transferring weight with a steady movement backward on heels; poise forward by carrying weight as far forward on toes as possible without swaying body from the perpendicular. Do not allow body to bend. Transfer weight slowly from right foot to left without bending body to side.

*Time:* Backward! two counts. Forward! two counts.



Repeat three times. Right! two counts. Left! two counts.  
Repeat three times.

The effect of this exercise is the same as that described in Lesson II.

#### LESSON-TALK.

Poising backward is given before poising forward because easier for the child. Later either may come first.

*Story:* Country life made Ned grow so healthy and strong that, in the winter, he was delighted to find that the winds could not blow him very much, when he stood with heels near together. "I shall soon be like the oak-tree," thought he.

### 6. Arm; Clock Winding.

After swinging like a pendulum, raise right arm and give a circular movement to hand, as if winding a clock; repeat with left. Count one for each turn of the key.

This is a wrist exercise, and its practise with left hand is especially necessary.

#### LESSON-TALK.

*Story:* In the evening, Ned liked to watch the great clock and play pendulum. By and by his grandfather would take down the big, queer-looking key, with the long handle that turned like a crank, and reach up and wind the clock; but Ned did not enjoy that so much, because it meant that his bedtime had come.

### 12. Floating; Arms Front.

The same as Lesson V., repeated with both arms.

## LESSON VIII.

1. Position Exercise; *arms stretching sidewise.*
2. Poising; *with feet together.*
3. Leg; *stretching forward, sideward, backward.*

4. Finger Bending; *under thumb.*
5. **Arm**; *stretching sideward.*
6. **Trunk**; *bending sideward.*
7. **Neck**; *bending sideward.*
8. **Respiratory**; *with pulling.*
9. Arm Swinging; *sidewise.*
10. Floating; *both arms front.*

### 5. Arm; Stretching Sidewise.

The same movement as in position exercise, but reaching outward at shoulder level, during four counts, before lowering to position.

#### LESSON-TALK.

*Story:* One day, when Ned was out at play, he saw a big bird fly over his head. It was so large that it made him feel afraid; and he ran into the house to tell his grandmother. He stretched his arms out to show her how far it stretched its wings.

*Or:* Ned's uncle made a big kite for him by putting paper over a light wooden frame, shaped like a cross. It was as tall as Ned, and as wide as his arms could reach.

### 6. Trunk; Bending Sideward.

After bending forward and backward with hands on hips, bend directly to right side. (See Fig. 9.)

*Or:* Place right hand on hip; left hand on right side and bend trunk directly over to the right, letting head droop to right shoulder. Raise trunk to erect position and bend over to the left in the same manner.

*Time:* Four counts for placing hands and bending to right; four counts for lifting trunk to erect position; four counts for placing hands and bending to left; four counts for coming to position. Repeat whole exercise three times.

The muscles of the sides are the ones most strongly used, but the effect on the vital organs is the same as that described in Lesson VI.

## LESSON-TALK.

*Story:* When the children from the neighboring farms came to play with Ned, one of the games they liked best was, "I've a stitch in my side; couldn't run if I tried." When he was alone Ned often played it by himself. (See Games.)

**8. Respiratory; with Pulling.**

Stand firmly on both feet; inhale while extending both arms at shoulder level, and closing fingers as if grasping a rope. Hold the breath, while pulling downward and backward without bending the elbows. Exhale. Repeat exercise. Keep head erect and breathe through nostrils.

*Time:* Two counts for raising arms, and two counts for pulling downward.

As the apices of the lungs are not wholly filled during inspiration, when expiration is delayed the upper segments more completely fill with air, which rushes upward in its struggle to escape. The arm movements hasten the flow of blood to the lungs and accelerate the chemical change which takes place there.

## LESSON-TALK.

*Story:* Ned often wished the clothes-line was stronger, that he might swing from it. One day his grandfather tied a strong rope between two low posts. It was not high enough, nor stretched tightly enough, for him to swing from it, but he enjoyed pulling it downward with both hands.

**LESSON IX.**

1. Position Exercise; *arms stretching sidewise.*
2. Poising; *with feet together.*

3. Leg; *stretching forward, sideward, backward.*
4. Arm; *stretching sidewise.*
- 5 **Finger Bending**; *independently.*
6. Trunk; *bending sideward.*
7. Neck; *bending sideward.*
8. **Reaching**; *upward.*
9. Respiratory; *with pulling.*
10. Arm Swinging; *sidewise.*
11. Floating; *both arms front.*

### 5. Finger Bending; Independently.

Lift right forearm until it is horizontal at waist-line. Bend and straighten thumb rapidly, eight times in succession, keeping fingers straight. Bend and straighten first finger, then the others, bending only one finger at a time. Then bend and straighten all the fingers together. Repeat exercise with fingers of left hand.

*Time:* Bend and straighten on one count; count rapidly.

This exercise is beneficial in assisting the child to gain control over the undeveloped muscles that move the fingers.

#### LESSON-TALK.

*Story:* One rainy day, when Ned could not play out-of-doors, his grandfather taught him a little finger game:

Tom Thumb says, "I'll dance."

First man says, "That's what I'll do."

Tall man says, "That suits me, too."

Ring man says, "I'll try."

Little man says, "So will I."

All the men say, "We'll dance."

### 8. Reaching Upward.

Stand firmly on both feet; turn arms until palms are forward, and raise them at sides with a stretching movement.

until they are vertical from shoulder. Reach upward as far as possible with finger-tips. Turn palms outward, and bring arms down to sides with the same stretching movement. Repeat.

*Time:* Four counts for carrying arms upward, four for reaching, and four for bringing them down to sides.

The muscles of the upper extremities, the trunk and the legs are stretched in this exercise; therefore, the circulation of the blood is equalized throughout the whole body. All the organs are lifted to their proper altitude, and the exercise produces an uplifted feeling, which is both physical and mental.

#### LESSON-TALK.

*Story:* Ned was very anxious to grow tall. He watched the plants and the trees growing in the spring, shooting up inch after inch; so he tried to stretch himself up as tall as possible. One day the old country doctor told him that he could really make himself grow taller by reaching up with his arms, so he used often to practise it. When he walked in the woods he was continually trying to reach up to the branches of the trees.

#### LESSON X.

1. Position Exercise; *arms stretching sidewise.*
2. Poising; *with feet together.*
3. Arm; *stretching sidewise.*
4. Finger Bending; *independently.*
5. Trunk; *bending sideward.*
6. **Neck**; *bending to front, sides, back.*
7. Reaching; *upward.*
8. **Mowing**; *arm and trunk movements.*
9. Respiratory; *with pulling.*
10. Arm Swinging; *sidewise.*
11. Floating; *both arms front.*

## 6. Neck; Bending to Front, Sides, Back.

Bend neck front, then straighten, stretching it and lifting head as high as possible. Bend to right and left successively; bend backward; straighten; bend lifelessly forward, and bring up to position again.

*Time:* Four counts for bending forward; four for straightening; two for bending to right; two for left. Repeat sideward movements three times; count, four for bending backward; four for straightening, and four for bending forward.

This exercise strengthens muscles of neck and accelerates circulation of blood through them.

### LESSON-TALK.

*Story:* Ned's grandmother planted morning-glory seeds in the spring, and the vines grew very fast. Finally the blossoms appeared and Ned watched them waving in the breeze. He imagined that each bud awoke and stretched up its head early in the morning; then it played with the breeze, waving gently to and fro, until finally it looked up in surprise at the lateness of the hour, to find the sun shining overhead. Soon it drooped its head and withered away.

## 8. Mowing; Arm and Trunk Movements.

Put right foot forward as in a short step, and transfer weight to it. Raise arms in front to waist-line; extend them to right side, as if holding a scythe, and swing them around strongly to the left, bending trunk forward and twisting it to the side with the movement of the arms. Bring arms around to the right and swing again three times.

*Time:* Four counts for advancing on right foot and raising arms; three counts for the swing to the left, and one for

the return to the right. Do not count aloud; let the children do it by imitation.

The muscles of arms and trunk are strongly exercised, the circulation accelerated, the vital organs invigorated, and a general feeling of exhilaration results.

#### LESSON-TALK.

Be sure that the pupils understand what a scythe is. Have one drawn on the blackboard, and have, also, a picture of a man swinging one.

*Story:* In early summer, when the grass had grown tall, Ned's grandfather began to mow it. The large fields he cut with a mowing-machine, but the small ones he cut with a queer, crooked-handled instrument that he called a scythe.

## GRADE II.

### SECOND YEAR IN SCHOOL.

#### LESSONS AND DESCRIPTIONS.

*See Note to Teachers, page 24. For Rising Drill, see page 34.*

#### LESSON I.

Prepare to stand! Stand! Space!

1. **Position Exercise**; *arms stretching upward.*
2. **Poising**; *with feet together, rising on toes.*
3. **Leg**; *stretching forward, sideward, backward.*
4. **Arm**; *stretching sidewise.*
5. **Hand**; *finger bending.*
6. **Trunk**; *bending forward, backward, sideward.*
7. **Neck**; *bending forward, sideward, backward.*
8. **Reaching**; *upward and bending downward.*
9. **Respiratory**; *pushing downward at sides.*
10. **Arm Swinging**; *sidewise.*
11. **Floating**; *above shoulder level; front.*

#### I. Position Exercise.

Stand with heels nearly touching, toes pointing outward, forming an angle of sixty degrees, weight of body on balls of feet. Raise both arms at sides till they are at shoulder level. Without stopping the movement, turn arms till palms are front, and continue reaching upward until they are straight above head. Reach upward with finger-tips as far as possi-



ble, keeping head erect. Let arms float outward and down to position. (See Figs. 1 and 10.)

*Time:* Up! 2-3-4. Down! 2-3-4.

The arm stretching assists in obtaining correct standing position by erecting the spine and raising and broadening the chest. It corrects the common fault of round shoulders more easily and effectually than could be done by conscious effort.

#### LESSON-TALK.

Make pupils realize that they must stand with weight on balls of feet, not on heels; hips must be drawn slightly backward. Illustrate the correct position by constant example and frequent reminders. (See Lesson-Talk, page 36.)

### 2. Poising; Rising on Toes.

Stand in correct position with weight on both feet. Poise backward and forward by transferring weight backward to heels, then forward to toes without bending body from the perpendicular. Repeat three times. Rise on toes; lower heels gently to floor. Repeat three times. (See Fig. 11.)

*Time:* Backward! 2. Forward! 4. Rise! 2. Down! 4.

This exercise promotes health by cultivating the habit of correct standing. It develops the muscular sense, strengthens the nerve-centers, facilitates acquirement of bodily control, and cultivates the mental qualities of self-command and confidence.

#### LESSON-TALK.

Do not let the children bend the body while poising. The body is kept perpendicular by a complex movement of many muscles noticeably those of ankle and hip.

*Story:* Tell about the little city child who went to live with his grandfather on a farm, and had now been there more than a year. He had grown so strong that when he imagined he was an oak-tree and planted himself firmly on both feet,

the high winds were able to sway him but little. Yet he wanted to grow tall faster. He looked at the straight young pine-trees and saw that sometimes they grew a foot in a single season. So he stood straight and practised rising on his toes, hoping to grow in that way. He often measured himself with the hollyhocks in grandma's garden, or wished he grew like the sunflowers.

### 3. Leg; Stretching Forward, Sideward, Backward.

Place hands on hips, thumbs pointing forward, fingers together and pointing downward at sides. Stand on left foot; extend right foot directly in front of its normal position, touching toe to floor as far away as possible without moving trunk. Bring foot back to position; reach it out directly to right side as far as possible, touching floor with inner edge of toe; bring it back to position. Reach directly behind in the same way. The movement is a stretching of leg and foot. Repeat three times.

*Time:* Right foot front! Position! Side! Position! Back! Position!

This exercise uses the muscles of thigh and leg and gives relief to the brain by drawing the blood downward. It also helps in obtaining an erect carriage.

#### LESSON-TALK.

Do not bend trunk forward as foot touches floor. Keep it squarely to the front and let the movement be from the hip. Lift foot entirely from floor.

*Story:* When grandpa bought Ned some new shoes, he taught him this little play:

Just see my new shoe; see what it can do.  
It runs far away, but only in play,  
For it always comes home again.  
It runs to the side, with galloping stride;  
It runs to the rear, as if in great fear;  
But it always comes home again.

#### 4. Arm; Stretching Sidewise.

Standing on both feet, raise arms at sides to shoulder level; reach directly outward with finger-tips; float arms down to side. (See Fig. 1.)

*Time:* Up! 2-3-4. Reach! 2 3-4. Down! 2-3-4. Repeat.

This exercise strengthens the muscles of the arms and expands the chest.

#### LESSON-TALK.

Do not allow the head to bend forward during the reaching.

*Story:*

I make believe I'm a pine-tree tall;  
Or I'm a grapevine trained to the wall,  
A telegraph-pole with long wires strung,  
A hat-tree where my wraps are hung.  
But my arms are tired. I'd rather be  
The little boy you usually see.

#### 5. Hand; Finger Bending.

Lift right forearm till it is horizontal at waist-line. Bend and straighten thumb rapidly, eight times in succession, keeping fingers straight. Bend and straighten first finger, then the others, bending only one finger at a time. Bend and straighten all the fingers together. Repeat exercise with fingers of left hand.

*Time:* Bend and straighten on one count, and count rapidly.

This exercise is beneficial in assisting the child to gain control of the undeveloped muscles that move the fingers.

#### LESSON-TALK.

*Story:*

The fingers had a party and every finger danced.  
Tom Thumb began the frolic, and bowed and hopped and pranced.

The First Man quickly followed, and danced as well as he;  
The Tall Man bowed quite nicely, and hopped in highest glee;  
The Weak Man found it difficult and hardly danced at all;  
The Small Man, too, grew weary, and nearly had a fall.  
But they danced one set together, and helped each other through,  
Then all bowed so politely, and bade a kind adieu.

## 6. Trunk ; Bending Forward, Backward, Sideward.

Standing on both feet, place hands on hips, with thumbs pointing forward and fingers downward at sides. Bend upper part of chest toward front, letting head droop forward. Do not bend at hips (see Fig. 8). Lift body to position. Bend backward with a movement that begins with head, and then includes upper part of back ; return to position. Bend directly to right side (see Fig. 9) ; to left side ; return to position.

*Time:* Hands on hips! 2-3-4. Forward! 2. Position! 4. Backward! 2. Position! 4. Right side! 2, etc. Repeat.

The muscles of the back, chest and abdomen are strongly exercised ; the internal organs, especially the stomach, become stronger from the alternate pressure and relaxation of the muscles surrounding them.

### LESSON-TALK.

Do not bend at hips ; bend upper trunk so that the break comes in front at the point just at end of breast-bone ; bend directly at side, letting head droop on shoulder ; lift trunk to position before raising head.

*Story:* Ned cut a slender branch from a sapling in the woods, sharpened the end, and stuck an apple on it. The weight of the apple made it bend far over in every direction.

*Or:* One afternoon it began to snow ; but in the night the snow-storm changed to a rain-storm, and when Ned looked out next morning he saw a wonderful sight. Every tree and shrub was bending under its weight of snowy ice. The pointed

fir-trees at the foot of the garden bowed their heads and bent their backs as if their burdens were too heavy for them.

### 7. Neck; Bending Forward, Sideward, Backward.

Bend neck backward; straighten; bend forward (see Fig. 6); straighten; bend to right side; straighten; to left side; straighten. Repeat.

*Time:* Two counts for bending; two for straightening.

This exercise strengthens the muscles of neck, accelerates circulation in blood-vessels of neck, thus relieving the brain, and cultivates an easy carriage of head.

#### LESSON-TALK.

*Story:* Robin Redbreast wakened Ned early on summer mornings with his chattering. After Ned had dressed he used to run out and call up into the apple-tree, "Good-morning, Robin!" Robin would bend his neck, and look down at him, or tip his head on one side, and peer sharply at him out of his bright eyes. By and by, if Ned watched, he would see him fly down to the little brook to take a drink of water, bending his neck down to sip and tipping his head back to swallow.

### 8. Reaching Upward and Bending Downward.

Stand firmly on both feet. Turn arms till palms are forward, and raise at sides with stretching movement, until palms meet above head. Bend trunk forward as far as possible, bending from hips. Drop arms easily to sides, and raise trunk to position. Repeat three times. (See Fig. 12.)

*Time:* Arms up! 2. Bend forward! 4. Position! 2.

In this exercise all the organs are lifted to their proper, health-inviting altitude; the muscles of arms, trunk and legs are stretched, thus equalizing the circulation of the blood throughout the whole body.

## LESSON-TALK.

Stretch as strongly as possible, while carrying the arms upward. Bend forward at hips, keeping arms extended and palms together.

*Story:* There was a large pond about a mile away, and after supper Ned often drove over with his uncle to take a swimming-lesson. He longed to be able to dive as well as his uncle did, so he tried hard to do exactly what he told him to do.

**9. Respiratory; Pushing Downward at Sides.**

Stand with weight on both feet. Inhale while stretching arms upward at sides to shoulder level, palms downward; exhale, while pushing down with forearms until arms are in position. (Fig. 13 shows beginning of downward movement.)

*Time:* Inhale! 2-3-4. Exhale! 2-3-4.

The object of these respiratory exercises is to establish the habit of full, deep breathing, and to fill with air the upper segments of the lungs, which are the parts first affected in pulmonary consumption. The movement of the arms accelerates the flow of blood to the lungs and hastens its purification there.

## LESSON-TALK.

*Story:* Ned went to school when the fall term began, and he told his grandmother in the evening what he had learned during the day. One night he said he had a new conundrum for her: "What is everybody in the world doing at the same time?" The answer was, "Breathing." Then he told what he had been learning about the lungs and the wonderful way in which they were filled with air; how fresh air was necessary to make good blood, and one couldn't be strong without good blood. He showed her an exercise in breathing which he had been taking in school. He said it reminded him of the way he pushed his arms when he was trying to tread water in the pond.



Fig. 9



Fig. 10



Fig. 11



Fig. 12



Fig. 13



Fig. 14



Fig. 15



Fig. 16



### 10. Arm Swinging; Sidewise.

Standing firmly on both feet, lift forearms in front till they are horizontal at waist-line; turn hands sidewise, with palms toward body; shake them rapidly sidewise for a minute, keeping head and chest perfectly still.

*Time:* Do not count. Arms! and Swing! may be given as signals for raising arms and swinging.

This exercise quickens circulation of blood over the whole body, cultivates the habit of keeping chest firm during vigorous motion with the extremities. and gives repose and dignity of manner.

#### LESSON-TALK.

*Story:* Ned had three old ducks and six young ones, of which he took good care. He thought they did more queer things than chickens ever did. How queerly they sometimes flapped their wings to and fro sidewise.

### 11. Floating; Above Shoulder Level.

Raise both arms at sides until they are above head, letting forearms lead the movement, hands floating passively after (see Fig. 2). Without stopping, bring arms down to shoulder level; raise and lower them a half-dozen times; carry them with same floating movement down to position. Standing on right foot, float right arm up front until it is higher than head, but not vertical (see Fig. 7); then float down again. Repeat. Transfer weight with a steady movement to left foot and float left arm. Transfer weight to both feet, and float both arms.

*Time:* Float to slow waltz music, upward in two measures, and downward in two, without counting aloud.

The purpose of these floating movements is to transmute the physical force gained in the preceding exercises into psychic power. The circulation, which has been much accel-

erated during the vigorous movements, now becomes normal, and the pupil concludes the exercise with a feeling of refreshment and reserve power. The esthetic benefit is shown in added grace and beauty of movement.

#### LESSON-TALK.

If the teacher is not familiar with floating movements, she must practise them at home before the mirror until she is sure that her forearm leads, and that the movements are in curves and continuous. Stand lightly on balls of feet. When standing on one foot, do not throw hip outward.

*Story:* Ned could run quite fast, but he often wished that he were a bird, so that he might move faster; he sometimes ran waving his arms up and down as if they were wings, but that did not help him much. It seemed so easy for birds to fly; all they had to do was to float their wings up and down and they sailed smoothly along. The butterflies, too, and the bees, even the thistle-down and the milkweed-down, floated softly through the air on fairy wings. It was hard that the little boy must stay on the ground.

#### LESSON II.

1. Position Exercise; *arms stretching upward.*
2. Poising; *with feet together, rising on toes.*
3. Leg; *stretching forward, sideward, backward.*
4. Arm; *stretching sidewise.*
5. Hand; *finger bending.*
6. Trunk; *bending forward, backward, sideward.*
7. **Neck**; *bending backward and forward, twisting to sides, and bending forward.*
8. Reaching; *upward and bending downward.*
9. **Rowing**; *arm and trunk movement.*
10. Respiratory; *pushing down at sides.*
11. Arm Swinging; *sidewise.*
12. Floating; *above shoulder level; front.*

## 7. Neck; Bending Backward and Forward.

Bend neck directly backward till face is parallel to the ceiling; lift head to position; bend forward until chin touches chest (see Fig. 6); lift to position; twist to right until face is directly over right shoulder; to front; to left; to front; bend downward until chin touches chest; lift to position.

*Time:* Four counts for each movement.

This exercise is to develop the muscles of neck, and accelerate the passage of blood through them to the brain. It cultivates correct poise of head.

### LESSON-TALK.

*Story:* Ned loved the big sunflowers in grandma's garden. He used to play with them, and imagine they were people, because they did such queer things. Early in the morning he would run out and stand looking up into their big faces and say, "Good-morning!" for these queer flowers used to droop their heads and sleep at night. Then, when the sun arose, they would twist their necks around to the east and look at it. All day they turned their faces as it moved and gazed at it until it set in the west at night; then they drooped their heads and went to sleep again.

## 9. Rowing.

Put right foot twelve inches in front of its normal position and transfer weight to it. Bend trunk forward from hips, and reach both arms forward as if grasping oars; bending trunk backward from the perpendicular, pull backward with arms until hands reach the sides at waist-line, and at the same time transfer weight to backward foot. Reach arms forward, again transferring weight forward, and pull backward as before. Repeat twice. Then advance on left foot while reaching forward, and repeat movements four times. Keep chest erect.

*Time:* Forward! 2. Pull! 4. Repeat. Forward left! 2, etc.

This exercise brings into play all the principal muscles of trunk and arms, broadens back and chest, accelerates respiration and circulation, and improves the general health and bearing of pupil.

#### LESSON-TALK.

Chest and head must be kept erect and back not allowed to bend during any part of the exercise.

*Story:* When Ned went over to the pond with his uncle, they often took a boat-ride as well as a swim. Ned learned to row, and although it was hard work at first, he enjoyed doing it.

### LESSON III.

1. Position Exercise: *arms stretching upward.*
2. **Poising**; *with feet together, rising on toes and holding position.*
3. **Leg**; *pawing.*
4. **Arm**; *stretching sidewise.*
5. **Hand**; *finger bending.*
6. **Trunk**; *bending forward, backward, sideward.*
7. **Neck**; *bending backward and forward, twisting to sides and bending forward.*
8. **Reaching**; *upward and bending downward.*
9. **Rowing**; *arm and trunk movement.*
10. **Respiratory**; *pushing downward at sides.*
11. **Arm Swinging**; *sidewise.*
12. **Floating**; *at sides.*

#### 2. Poising: Rising on Toes and Holding.

The same as in Lesson I., with the addition of holding the position four counts after rising on toes.

### 3. Leg; Pawing.

Stand erect with weight on left foot. Extend right leg directly in front as far as possible and touch toes to floor; draw leg backward and upward, with pawing movement. Do not allow body, above hips, to move. Stand on right foot and repeat exercise with left.

*Time:* Extend leg during one count; paw during one count. Repeat three times.

This exercise for the leg muscles calls the blood away from the brain, teaches the child to keep the chest firm while using the extremities, and becomes a lesson in self-control.

#### LESSON-TALK.

Do not allow the pupil to bend the chest forward while advancing the foot. Illustrate the movement carefully.

*Story:* Ned's grandfather had several horses and one of them could trot very fast. He was a beautiful animal, black in color, with slender legs, which would paw the ground impatiently when he was harnessed and waiting to carry grandpa to town.

### 12. Floating; at Sides.

Stand lightly poised on ball of right foot. Float right arm up directly at side until it is half way between shoulder level and head. The forearm leads the movement; wrist and hand are passive. Without stopping, float arm downward, forearm leading, until it reaches position. Repeat. Transfer weight of body to left foot with a steady, gliding movement and float left arm in same manner. Stand on both feet and float both arms. (Fig. 14 shows end of upward movement.)

*Time:* Carry arm upward to two measures of slow waltz music, and downward to two measures without counting aloud.

The purpose of this exercise is described in Lesson I.

#### LESSON-TALK.

*Story:* The leaves on the big elm-tree in front of the house turned yellow in the autumn, and floated gently down to the ground. They fell with a light, yet steady movement, as if drawn downward against their will. Ned watched them half-pityingly. "They can not play with the breezes any more," he said, "but they float down as softly as angels fly—they must be leaf-angels now."

### LESSON IV.

1. Position Exercise; *arms stretching upward.*
2. Poising; *with feet together, rising on toes and holding position.*
3. Leg; *pawing.*
4. **Arm**; *swinging across chest.*
5. **Hand**; *rubbing.*
6. **Trunk**; *twisting.*
7. Neck; *bending backward and forward, twisting to sides, and bending forward.*
8. Reaching; *upward and bending downward.*
9. Respiratory; *pushing downward at sides.*
10. Arm Swinging; *sidewise.*
11. Floating; *at sides.*

#### 4. Arm; Swinging Across Chest.

Standing on right foot, swing right arm upward diagonally across chest four times; transfer weight quickly to left foot, and swing left arm in same manner. Keep chest firm and head erect.

*Time:* Swing upward during one count and down during one count four times.

This exercise is for the arm and shoulder muscles. It

stimulates circulation of blood, and develops the power of self-command in obtaining control of the chest.

LESSON-TALK.

*Story:* When December came, it grew very cold at the farm, and after Ned had played out-of-doors a little while, he was glad to warm himself by swinging his arms across his chest.

5. Hand; Rubbing.

Rub palms of hands together vigorously; rub back of left hand with palm of right; the back of right with palm of left; then both palms together again.

*Time:* Rub palms during four counts, back of left four; back of right four, and palms four.

This exercise gives relief to the finger muscles cramped with holding books and pencils.

LESSON-TALK.

*Story:* After swinging his arms, Ned would take off his mittens and rub his hands together to warm his fingers.

6. Trunk; Twisting.

Stand with weight on both feet. Place hands on hips with thumbs pointing forward and fingers together and pointing straight downward at sides. Without moving feet, twist trunk around to right until left elbow points directly front; turn body front, and twist to left in same manner. Repeat. (See Fig. 15.)

*Time:* Four counts for placing hands on hips, two counts for twisting to right, two counts for turning front, two counts for twisting to left, etc., with four counts for lowering arms to position.

The muscles of the abdomen and the lower part of the back are the ones most strongly exercised; the chest is expanded

through the separation of the lower ribs; and the internal organs, especially the stomach, strengthened.

#### LESSON-TALK.

*Story:* On top of grandfather's barn was a great gold weather-vane, which turned around when the wind blew. One day Ned's uncle whittled a small one out of wood and put it on the shed; it was a little sailor boy with paddles in his hands, and the wind blew it around merrily.

*Or:* It was a great treat to Ned to be allowed to go to the city with grandpa. There were such wonderful things to be seen in the store windows. In a hair-dresser's shop Ned saw the figure of a woman, which turned around to show its beautiful golden hair so naturally that Ned could almost believe it was alive.

#### LESSON V.

1. Position Exercise; *arms stretching upward.*
2. Poising; *with feet together, rising on toes and holding position.*
3. **Leg;** *stepping forward.*
4. Arm; *swinging across chest.*
5. Hand; *rubbing.*
6. Trunk; *twisting.*
7. Neck; *bending backward and forward, twisting to sides and bending forward.*
8. Reaching; *upward and bending downward.*
9. **Snowballing;** *stooping, making balls, and throwing.*
10. Respiratory; *pushing downward at sides.*
11. Arm Swinging; *sidewise.*
12. **Floating;** *upward in front, downward at sides; upward at sides, downward in front.*

#### 3. Leg; Stepping Forward.

Stand on left foot. Put right foot forward as in a short step, bending knee slightly and touching toe to floor; lower



heel and transfer weight from left foot to ball of right foot with a steady movement, holding chest erect. Bring left foot up to right foot. Step forward on left foot in same manner.

*Time:* Advance foot and transfer weight in one count; bring the other foot alongside in one count.

This exercise teaches the maintenance of a strong, free carriage in walking and an easy grace of movement. Nervous force is economized, and the foundation laid for the ability to walk long distances without fatigue.

#### LESSON-TALK.

*Story:* Ned watched his grandfather's big horse cross a little bridge in the meadow for the first time. He put one foot down very carefully, as if to see if the bridge was strong enough to hold him; then he put the others down just as carefully.

*Or:* He saw the dog trying in the same way to find out if the ice was strong enough to bear him.

### 9. Snowballing.

Put right foot forward as in a short step; transfer weight to it, and, bending slightly at knee, reach over to floor and gather up snow in hands. Lift body to an erect position; form the snow into a ball and throw with right hand. Step forward on left foot and repeat, throwing with left hand.

*Time:* Put foot forward and transfer weight in one count, stoop in one count, gather snow in two counts, rise and make ball in three counts, and throw in one count.

This exercise calls into play many muscles, especially those of the legs and arms; it quickens the circulation and develops self-control in maintaining equilibrium.

#### LESSON-TALK.

*Story:* Ned was so delighted to see the first snowstorm

that he could hardly wait for the ground to become white before he went out snowballing. He was soon able to make nice round balls.

## 12. Floating; Upward and Downward.

Stand lightly on both feet and float both arms, wrists and hands passive, upward in front, until nearly vertical; without stopping, turn palms outward and float down to sides; float them upward at sides, and down in front.

*Time:* Float to slow waltz music, upward in two measures and downward in two, without counting aloud.

The effect of this exercise is the same as that described in Lesson I.

### LESSON-TALK.

*Story:* Ned never wearied of standing by the window and watching the snow come down, the big flakes floated down so softly.

## LESSON VI.

1. Position Exercise; *arms stretching upward.*
2. **Poising**; *forward with heel raising.*
3. Leg; *stepping forward.*
4. Arm; *swinging across chest.*
5. Hand; *rubbing.*
6. Trunk; *twisting.*
7. Neck; *bending backward and forward, twisting to sides and bending forward.*
8. Reaching; *upward and bending downward.*
9. Snowballing; *stooping, making balls and throwing.*
10. **Respiratory**; *pulling from above.*
11. Arm Swinging; *sidewise.*
12. Floating; *upward in front, downward at sides; upward at sides, downward in front.*

## 2. Poising; Forward with Heel Raising.

Put right foot forward as in a short step. Rise on toes, at same time transferring weight to forward foot (see Fig. 16); lower heels, transferring weight backward to left foot. Repeat three times; put left foot forward and repeat three times. Do not allow body to bend backward or forward. (See Fig. 3 for weight on backward foot.)

*Time:* Put foot forward and rise on two counts; lower heels on two counts.

The effect of this exercise is same as that described in Lesson II.

### LESSON-TALK.

*Story:* Sometimes Ned would sit in front of the great fireplace and rock in his little chair, while his grandmother told him stories. Frequently he rocked in his grandfather's big chair.

## 10. Respiratory; Pulling from Above.

Stand firmly on both feet. Turn palms to front, and raise arms at sides till above head; bring hands together and close fingers as if grasping a rope, and pull straight downward in front. Inhale while raising arms; hold breath while pulling; exhale; repeat.

*Time:* Four counts each for inhaling, holding, and exhaling.

The object of this exercise is explained in Lesson I.

### LESSON-TALK.

*Story:* If Ned reached church early Sunday morning, the man who rang the big bell would sometimes let him take hold of the rope and help pull. How he stretched his arms and how hard he pulled. Sometimes he would be lifted quite off his feet.

## LESSON VII.

1. Position Exercise; *arms stretching upward.*
2. Poising; *forward with heel raising.*
3. Leg; *stepping to side.*
4. Arm; *stretching sidewise with palm up.*
5. Hand; *finger bending.*
6. Trunk; *twisting.*
7. Neck; *bending backward and forward, twisting to sides and bending forward.*
8. Reaching; *upward and bending downward.*
9. **Snow-Shoveling**; *trunk bending, arm stretching, twisting.*
10. Respiratory; *pulling from above.*
11. Arm Swinging; *sidewise.*
12. Floating; *upward in front, downward at sides; upward at sides, downward in front.*

## 3. Leg; Stepping to Side.

Stand firmly on left foot and, without moving head or chest, touch toes of right foot to floor about ten inches to right side. Transfer weight to ball of right foot at the same time lowering heel with a steady movement. Bring left foot up to right, and repeat. Repeat to left side.

*Time:* One count for putting foot out to side and transferring weight, and one count for bringing other foot alongside.

The effect of this exercise is the same as that described in Lesson V.

## LESSON-TALK.

*Story:* One day Ned's grandfather took him to town to see the soldiers drill. He came home greatly excited over

the marching, especially the side-step, which he practiced diligently.

#### 4. Arm; Stretching Sidewise with Palm Up.

Stand on both feet. Turn palms outward and raise arms at sides to shoulder level; reach out with finger-tips, palms turned upward; turn palms downward and carry arms strongly and steadily down to position. Repeat. (See Fig. 17.)

*Time:* Four counts for raising arms; four counts for reaching outward; four counts for lowering.

Besides stretching muscles of arms and fingers, this exercise raises and broadens the chest; lifts the internal organs to a higher altitude, thus improving health and carriage; and has a reflex influence on the mind, producing feelings of confidence and power.

#### LESSON-TALK.

*Story:* There were telegraph-poles in front of grandpa's house. They were tall and straight. Every time there was a snow-storm Ned imagined they were giants loaded with snow.

#### 5. Hand; Finger Bending.

Raise right hand. Bend thumb; stretch first finger; bend second finger; straighten third finger; and bend little finger, holding each finger in position. Straighten and bend all fingers once. Repeat with left hand.

*Time:* Practise while repeating the rhyme. When it can be done easily, it may be given to music, bending thumb on first count, second finger on second count, little finger on third count, and all on fourth count.

This exercise is to strengthen finger-muscles, which are undeveloped in small children.

## LESSON-TALK.

*Story:* One of Ned's little playmates knew another finger game, which was harder than grandpa's.

Tom Thumb makes a bow;  
Johnny Head stretches now;  
Harry Long bows very low;  
Mary Ring tries to be tall;  
Little Bessy courtesies so;  
Then a bow is made by all.

## 9. Snow-Shoveling.

Advance right foot as in a short step; grasp imaginary shovel; bend trunk forward and fill shovel with snow; straighten trunk; toss snow to one side; repeat. Repeat twice to left.

*Time:* Advance right foot and bend forward in two counts; toss to side in two counts; bend in two counts; toss in two counts, etc.

This exercise uses the principal muscles of arms, legs, and trunk, stimulates circulation, and gives vigor to internal organs.

## LESSON-TALK.

*Story:* Ned had a small snow-shovel, and he thought it great fun to help his uncle shovel paths after the big snow-storms. Sometimes he dug little caves in the big drifts.

## LESSON VIII.

1. Position Exercise; *arms stretching upward.*
2. Poising; *forward with heel raising.*
3. Leg; *stepping to side.*
4. Arm; *stretching sidewise with palm up.*
5. Hand; *finger bending.*
6. Trunk; *twisting.*

7. Neck ; *twisting to half side and bending.*
8. Reaching ; *upward and bending downward.*
9. Shoveling ; *trunk bending, arm stretching, twisting.*
10. Respiratory ; *pulling from above.*
11. Arm Swinging ; *sidewise.*
12. Floating ; *at sides and above shoulder level.*

### 7. Neck; Twisting to Half Side and Bending.

Twist neck around half way to right shoulder (see Fig. 18), and bend downward until chin touches chest (see Fig. 19). Lift head. Turn half way to left and bend in same manner. Repeat.

*Time:* Right! 2. Bend! 4. Straighten! 2. Left! 4.

The effect of this exercise is the same as described in Lesson I.

#### LESSON-TALK.

*Story:* Ned's grandfather sometimes let him go to town with him on Saturdays. How he enjoyed the trip! He twisted his neck continually from one side to the other to see the people he knew, and bowed politely when they greeted him.

### 12. Floating; at Sides and Above Shoulder Level.

Stand lightly on balls of feet. Float both arms with fore-arms leading up at sides until backs of hands meet above head (see Fig 20). Without stopping movement, float down again to shoulder level. Float over head and down to shoulder level four times, then continue movement down to position.

*Time:* Float slowly to slow waltz music. Up over head in two measures, down to shoulder level in one measure, etc.

The effect of this exercise is same as that described in Lesson I.

## LESSON-TALK.

*Story:* Ned thought April the queerest month in the year; the weather changed so suddenly. The sun would be shining brightly, then before you could notice, the rain would come pattering down. It was great fun to watch the clouds; but whether they were big white ones floating slowly or great black ones hurrying swiftly, they all sailed softly and easily along.

## LESSON IX.

1. Position Exercise; *arms stretching upward.*
2. **Poising**; *rocking from side to side.*
3. **Leg**; *stepping backward.*
4. Arm; *stretching sidewise with palm up.*
5. Hand; *finger bending.*
6. Trunk; *twisting.*
7. Neck; *twisting to half side and bending.*
8. Reaching; *upward and bending downward.*
9. Shoveling; *trunk bending, arm stretching, twisting.*
10. Respiratory; *pulling from above.*
11. **Arm Swinging**; *up and down.*
12. Floating; *at sides and above shoulder level.*

2. **Poising; Rocking from Side to Side.**

Put right foot directly out to side. Rise on toes of left foot, and transfer weight slowly to toes of right foot; without lowering heel, transfer weight to toes of left foot. Rock thus slowly from one foot to the other four times. Keep body erect. (Fig 21 shows weight on one foot.)

*Time:* Two counts for putting foot to side and rising on toes, two counts for transferring weight, etc.

This poising exercise works more strongly muscles of calf and ankles than preceding exercises. Equilibrium is main-



tained with greater difficulty; hence, a finer coordination of muscular movement is required.

## LESSON-TALK.

*Story:* Ned's uncle found a big plank and made a see-saw, on which he and his little friends had great fun.

*Or:* When tired of playing, he often went to the hammock on the back porch. He liked to swing slowly back and forth, watching the bees on the honeysuckle vine.

### 3. Leg; Stepping Backward.

Stand erect on left foot. Extend right foot directly backward and touch toe to floor; slowly transfer weight to right foot, lowering heel gently to floor, and at same time raising heel of left foot; place left foot beside right foot. Repeat the step with left foot; then again with each. Step forward to place. The erect position must be maintained.

*Time:* One count for extending leg and transferring weight, and one count for replacing other foot.

This exercise uses leg muscles, develops flexibility of feet, tranquilizes nervous system, and lays foundation of a light, buoyant step in walking.

## LESSON-TALK.

Stretch leg backward, but do not allow body to lose erect position. Stepping backward produces a rhythmic motion which is greatly to be desired in walking.

*Story:* As soon as it was warm enough in the spring Ned took off his shoes and stockings and went barefoot. The dusty road felt very soft to his feet. He liked to walk backward; it gave him such a soothing sensation; then he would walk forward, trying to step in the same footprints.

### II. Arm Swinging; Up and Down.

Stand firmly on both feet. Raise arms in front until fore-arms are horizontal at waist-line, elbows near sides of body,

hands hanging passive (see Fig. 22). Swing forearms up and down with great energy for a minute or two, keeping head and chest perfectly still.

*Time:* Raise arms at signal, Arms! and shake them up and down on Swing! Do not count.

This exercise quickens circulation of blood in whole body, cultivates the habit of keeping chest firm during vigorous motion of extremities, and gives repose and dignity of manner.

#### LESSON-TALK.

Head and chest must not be allowed to move during swinging of arms. If pupils do not get movement of forearms at first, let them swing them slowly.

*Story:* Monday was washing-day at the farm, and before Ned went to school he helped his grandma hang out the handkerchiefs and towels. She shook them to get out the wrinkles, before she put them on the line, and he handed her the clothes pins.

#### LESSON X.

1. Position Exercise: *arms stretching upward.*
2. Poising; *rocking from side to side.*
3. Leg; *stepping backward.*
4. **Arm;** *ladder climbing.*
5. **Hand;** *finger bending backward.*
6. Trunk; *twisting.*
7. Neck; *twisting to half side and bending.*
8. Reaching; *upward and bending downward.*
9. Rowing; *arm and trunk movement.*
10. Respiratory; *pulling from above.*
11. Arm Swinging; *up and down.*
12. Floating; *at sides and above shoulder level.*

#### 4. Arm; Ladder-climbing.

Extend right arm in front of waist-line with palm downward; close fingers as if grasping round of ladder. Extend left arm a little higher as if grasping another round. Reach a higher round with right hand, and a still higher one with left hand. Reach two more rounds, then repeat from beginning.

*Time:* One count for extending, one count for grasping second round, etc.; two counts for lowering arms to position.

This exercise uses most strongly muscles of hands, arms, and shoulders; it also calls into play muscles of trunk, elevating ribs and improving posture.

#### LESSON-TALK.

*Story:* When the cherries were ripe grandpa put a ladder up into the tall tree, and Ned, putting a little pail on his arm, climbed it. Soon he had a nice pailful of cherries for grandma.

#### 5. Hand; Finger Bending Backward.

Rub hands together as if washing them, bending fingers backward as much as possible.

*Time:* Rub during eight counts.

The fingers which were bent in the preceding exercise are straightened in this.

#### LESSON-TALK.

Be sure to rub all parts of hands, rubbing vigorously, and straightening fingers.

*Story:* When dinner-time came, grandma would call: "Ned! Ned! come, and wash your hands." He didn't like to leave his play; but he was hungry, so he ran quickly. He took the white soap and rubbed his hands until they were perfectly clean.

## GRADE III.

### THIRD YEAR IN SCHOOL.

#### LESSONS AND DIRECTIONS.

*See Note to Teachers, page 24. For Rising Drill, see page 34.*

#### LESSON I.

Prepare to stand! Stand! Space!

1. **Position Exercise;** *pushing downward in front.*
2. Poising; *forward and back and rising on toes; rocking from side to side.*
3. Foot and Leg; *stepping forward, sideward, backward.*
4. **Arm and Hand;** *pushing downward with clasped hands.*
5. **Trunk;** *twisting, with bending to side.*
6. Neck; *twisting to half side, and bending.*
7. Reaching; *upward and bending downward.*
8. Respiratory; *pulling from above.*
9. Arm Swinging; *up and down.*
10. Floating; *at sides and above shoulder level.*

#### 1. Position Exercise; Pushing Downward in Front.

Raise both arms at sides, palms down, until they reach shoulder level; without stopping, turn palms forward, and continue stretching upward until arms are above head, palms front. With same stretching movement carry them slightly outward and downward in front till they are straight down at

an angle of thirty degrees with body (see Figs. 1, 10, 23). Push down with palms, at same time pushing upward and backward with crown of head to straighten upper part of spine. Drop arms easily to sides. :

*Time:* Up! 2-3-4. Down! 2-3-4. Push! 2-3-4. Position! 2-3-4.

Correct position is most important in physical training, and stretching movements form the most satisfactory method of obtaining it with children. In reaching upward the chest is lifted and broadened, and in pushing downward the upper spine is straightened. The vital organs are lifted to their proper altitude, where they can best defy disease, and the whole attitude expresses self-command and courage.

#### LESSON-TALK.

If the teacher is enthusiastic over correct position, the children will soon be. Be sure that they are standing with weight on balls of feet before they begin stretching. Show them how pushing upward with crown of head straightens the neck. Do not let them tip the head and trunk backward. Talk to them about the mental states which different attitudes express. (See Lesson-Talk, page 36.)

## **2. Poising; Forward and Back and Rising on Toes; Rocking from Side to Side.**

Stand on both feet. Poise forward on toes as far as possible without lifting heels, keeping body perpendicular with floor; poise slowly backward on heels, still keeping perpendicular; return weight to balls of feet. Rise slowly on toes (see Fig. 11); lower heels gently to floor. Put right foot eight inches to side. Rise on toes of left foot and transfer weight slowly to right foot; without lowering heel, transfer weight again to toes of left foot. Rock thus slowly from one foot to the other four times (see Fig. 21).

*Time:* Forward! Backward! Position! Rise! Down! Right foot! Rise! Right! Left! Two counts for each movement.

This exercise cultivates habit of standing in healthful and graceful attitude in obedience to laws of gravitation; it develops muscular sense, strengthens nerve-centers, and gives dignity of manner.

#### LESSON-TALK.

The children, having taken Position Exercise, are standing correctly. Insist on correctness. If pupils have never taken the poising exercises of preceding grades, let them begin by carrying weight backward from balls of feet to heels, without bending body backward; carry weight slowly forward on toes without bending body. When movement is understood begin with forward poising. Do not lose perpendicular in rocking from side to side. Hold idea of steadiness in mind; think of the regularity with which the pendulum swings from side to side.

### **3. Foot and Leg; Stepping Forward, Sideward, Backward.**

Stand on left foot. Put right foot forward as if for a short step, bending knee slightly and touching toe to floor; lower heel and transfer weight from left foot to ball of right foot with a gliding movement. Bring left foot up to right foot. Step forward on left foot in same manner. Touch toe of right foot to floor about ten inches to side; transfer weight to ball of right foot, at the same time lowering heel with a steady movement. Bring left foot up to right foot. Step to left side in same manner. Extend right leg directly backward and touch toe to floor; slowly transfer weight to this foot, lowering heel gently to floor and at same time raising



Fig. 17



Fig. 18



Fig. 19



Fig. 20



Fig. 21



Fig. 22



Fig. 23



Fig. 24



heel of left foot; bring left foot back to right foot. Step backward with left foot in same manner.

*Time:* One count for stepping forward, one count for bringing up other foot. As, Right foot! 2. Left foot! 4.

This exercise helps to form habit of maintaining an erect, easy carriage in walking. The backward movement develops flexibility of feet, and seems to have a particularly tranquilizing effect on the nervous system.

#### LESSON-TALK.

Stand erect on left foot at beginning of exercise, and do not allow head or chest to bend during movement of other leg.

### **4. Arm and Hand; Pushing Down with Clasped Hands.**

Clasp hands with fingers interlocked in front of chest; turn them so that palms are downward and push down as hard as possible. Unclasp, bring up to chest and repeat (see Fig. 24).

*Time:* Hands! 2. Turn! 4. Push! 2-3-4.

This exercise strengthens muscles of arms, straightening fingers, bent during school tasks.

#### LESSON-TALK.

Stand erect; when pushing downward with hands push upward with head, and lift chest.

### **5. Trunk; Twisting, with Bending to Side.**

Place hands on hips, thumbs pointing forward, fingers together and pointing straight downward at sides. Without moving feet twist trunk around to right until shoulders are at right angles to their normal position; bend trunk over in direction in which right shoulder points, which is backward from the normal position, letting head droop to right shoul-

der. (See Fig. 25.) Lift trunk to erect position, and rotate front. Repeat to left, bending to left side. Repeat whole exercise.

*Time:* Place hands on hips at command, Trunk! 2. Twist! 4. Bend! 2. Up! 4. Front! 2. Left! etc.

The muscles of abdomen and lower part of back are strongly exercised; the ribs are separated in bending to side, thus making the exercise valuable for chest-expansion. The internal organs are strengthened and digestion and assimilation improved.

#### LESSON-TALK.

Keep feet firmly on floor. The twisting must be a steady movement, and the bending exactly to sides. Think of lay figures in store windows which turn around so steadily without a suspicion of a jerk.

### 6. Neck; Twisting to Half Side, with Bending.

Twist neck half way to right shoulder, and bend it downward until chin touches chest; lift head again. Turn to left and bend in same manner. Repeat. (See Figs. 18 and 19.)

*Time:* Neck! 2. Bend! 4. Up! 2. Left! 4. Bend! 2. Up! 4, etc.

This exercise strengthens neck muscles, and thus makes easier correct carriage of head; it relieves the brain by accelerating circulation through neck.

#### LESSON-TALK.

Let the children imagine they are bowing cordially to friends on either side of them, not nodding the head with a jerk, but bowing politely with a steady, even movement of the neck.

### 7. Reaching; Upward and Bending Downward.

Stand firmly on both feet. Raise arms at sides, turning them so that palms are up, and stretch upward until palms meet above head. Bend trunk forward and downward as far as possible, bending from hips (see Fig. 12). Drop arms easily to sides and raise trunk to position. Repeat three times.

*Time:* Up! 2. Bend! 4. Position! 2.

All organs of body are lifted to proper altitude; muscles of arms, trunk and legs are strengthened, and circulation is equalized over whole body.

#### LESSON-TALK.

Stretch arms upward as strongly as possible, and while bending forward at hips keep them extended and touching sides of head. Doubtless the movement will remind the children of diving, and it will be helpful if they try to imagine the light, buoyant feeling they experience in sea-bathing.

### 8. Respiratory; Pulling from Above.

Stand firmly on both feet. Turn arms so that palms are outward and raise at sides until above head; close fingers as if grasping a rope, with one hand above the other, and pull downward in front. Inhale while raising arms; hold breath while pulling; exhale; repeat.

*Time:* Inhale! 2-3-4. Hold! 2-3-4. Exhale! 2-3-4.

This exercise is effective in establishing the habit of deep, healthful breathing. The apices of the lungs, the parts first affected in pulmonary consumption, are not wholly filled during inspiration; but if expiration is delayed the air rushes upward into them. Stretching upward expands chest, and quickens flow of blood to lungs.

## LESSON-TALK.

Let the children imagine they are ringing a great bell, and they will reach far upward and pull down steadily and strongly.

**9. Arm Swinging; Up and Down.**

Stand with weight on both feet. Raise arms in front until forearms are horizontal at waist-line, with elbows near body, hands hanging passive (see Fig. 22). Swing forearms rapidly up and down with great energy without moving head or chest.

*Time:* Raise arms at command, Arms horizontal! At Swing! shake forearms rapidly for a minute or two, then drop easily to position.

The purpose of this exercise is to cultivate the habit of keeping chest firm during vigorous motion of extremities. The great strength of the body lies in the trunk, and it should suggest this power during all movements of other parts of body.

## LESSON-TALK.

Tell the child to imagine that his head and trunk are as incapable of motion as a wooden doll; his forearms are moved rapidly up and down, as if grasped and shaken by another child; his hands hang lifeless.

**10. Floating; at Sides and Above Shoulder Level.**

Stand lightly on balls of feet. Float both arms with forearms leading up at sides until backs of hands meet above head (see Fig. 20). Without stopping, float downward again to shoulder level. Float over head and down to shoulder level four times, then continue down to position.

*Time:* Both arms! Float upward without counting aloud, to six counts of slow waltz music; down to shoulder level in three counts; up in three counts.

In this exercise the circulation, greatly accelerated during the preceding vigorous exercises, becomes normal, and the physical force which has been gained is converted into harmony of muscular movement. Proper relationship between different parts of body is established and grace and beauty of movement result.

## LESSON-TALK.

The teacher must practise the floating movements before a mirror until she is certain that she performs them in continuous curving lines, with forearms leading and hands passive. Stand in a buoyant attitude. Tell the children to float their arms as lightly "as a feather is wafted downward from an eagle in his flight."

## LESSON II.

1. Position Exercise; *pushing downward in front.*
2. Poising; *forward and back and rising on toes, rocking from side to side.*
3. Leg; *stretching front, half side, side, back.*
4. Arm and Hand; *pushing downward with clasped hands.*
5. Trunk; *twisting with bending to side.*
6. Neck; *twisting to half side and bending.*
7. Reaching; *upward and bending downward.*
8. Respiratory; *pulling from above.*
9. Arm Swinging; *up and down.*
10. Floating; *front and above shoulder level.*

## 3. Leg; Stretching Front, Half Side, Side, Back.

Place hands on hips, thumbs pointing forward, fingers together and pointing downward at sides. Stand on left foot and extend right foot straight forward, touching toe to floor as far away as possible without moving trunk; return to position. Extend it in the direction half way between front

and side and touch toe to floor; return to position. Extend directly to side in same manner; to point half way between side and back; directly backward. Stand on right leg and extend left leg. Repeat whole.

*Time:* Two counts for extending leg and two counts for returning to position. Right leg! 2-3-4. Half side! 2-3-4. Side! 2-3-4. Half back! 2-3-4. Back! 2-3-4.

This exercise uses muscles of thigh and leg, and gives relief to brain by drawing blood downward. As upper part of body must be held immovable during exercise, it assists in making an erect carriage habitual.

#### LESSON-TALK.

Pupil must not be allowed to bend trunk forward when he touches foot to floor. Place hands firmly on hips, and keep trunk motionless. Lift foot wholly from floor.

### 10. Floating; Front and Above Shoulder Level.

Stand on right foot. Float right arm upward in front until nearly vertical (see Fig. 7), then down to shoulder level; up and down to shoulder level four times, then continue to position. Transfer weight easily to left foot and float left arm. Stand on both feet and float both arms.

For time, effect of exercise, and Lesson-Talk, see Lesson I.

## LESSON III.

1. Position Exercise; *pushing downward front.*
2. Poising; *forward and back, and rising on toes, rocking from side to side.*
3. Leg; *stretching front, half side, side, back.*
4. Arm and Hand; *pushing downward with clasped hands.*
5. Trunk; *twisting with bending to side.*
6. Neck; *head circling.*

7. **Reaching**; *downward at side.*
8. Respiratory; *pulling from above.*
9. Arm Swinging; *up and down.*
10. Floating; *front and above shoulder level.*

### 6. Neck; Head Circling.

Bend neck forward until chin touches chest; carry it around with rolling movement until side of head rests on right shoulder; continue movement to back, left, and front without stopping until circle is complete. Repeat from left to right.

*Time:* Neck! 2-3-4. Right! 2-3-4. Back! 2-3-4. Left! 2-3-4. Front! 2-3-4. Left! 2-3-4, etc.

This exercise is especially beneficial in regulating circulation through neck.

#### LESSON-TALK.

Do not twist shoulders. Muscles of the neck should be relaxed, not kept stiff. If the children find it difficult at first, tell them to drop head forward and roll it around lifelessly, like head of a rag doll which has lost the stiffening from its neck.

### 7. Reaching; Downward at Side.

Stand on left foot. Extend right foot directly to side as far as possible. Reach with fingers of right hand straight down at side as far as possible, allowing the body to bend while so doing; come up into position (see Fig. 26). Stand on right foot and repeat exercise to left.

*Time:* Right foot! 2. Reach! 4. Position and glide right! 2. Left foot! 4, etc.

Muscles of sides are strongly exercised, and chest is expanded through separation of ribs on convex side during

downward reach; arms and legs are also exercised, and circulation is accelerated over whole body.

#### LESSON-TALK.

Reach down directly at side without twisting shoulders or bending knees. Head may be allowed to droop on shoulder and should not be lifted to position until after chest is lifted.

### LESSON IV.

1. Position Exercise; *pushing downward front.*
2. Poising; *forward and back, and rising on toes, rocking from side to side.*
3. Leg; *stretching front, half side, side, back.*
4. Arm and Hand; *pushing downward with clasped hands.*
5. Trunk; *twisting with bending to side.*
6. Neck; *head circling.*
7. Reaching; *downward at side.*
8. **Respiratory**; *arms stretching upward and pushing downward.*
9. Arm Swinging; *up and down.*
10. Floating; *front and above shoulder level.*

#### 8. Respiratory; Arms Stretching Upward and Pushing Downward.

Stand on both feet. Inhale while raising both arms in front until vertical, letting forearms lead strongly, hands relaxed. Hold breath while pushing downward front with forearms, until they reach position at sides. Exhale and repeat. (See Fig. 5.)

*Time:* Inhale! 2-3-4. Hold! 2-3-4. Exhale! 2-3-4.

Effect of exercise is described in Lesson I.

#### LESSON-TALK.

Keep mouth closed and breathe inaudibly through nostrils. Stand erect, keeping head and chest high, while pushing



downward. Imagine pushing down against some buoyant, resisting body, like a huge rubber bag nearly filled with air.

### LESSON V.

1. Position Exercise; *pushing downward front.*
2. **Poising**; *rising on toes. rocking, lowering heel.*
3. Leg; *stretching front, half side, side, back.*
4. **Arm and Hand**; *pushing downward front and back with clasped hands.*
5. Trunk; *twisting with bending to side.*
6. Neck; *head circling.*
7. Reaching; *downward at side.*
8. Respiratory; *arms stretching upward and pushing downward.*
9. Arm Swinging; *up and down.*
10. Floating; *front and above shoulder level.*

### 2. Poising; Rising on Toes, Rocking, Lowering Heel.

Standing on left foot, put right foot forward as in a short step. Rise on toes of left foot, rock steadily forward, transferring weight to toes of right foot; lower right heel; rise again on toes; rock backward to left foot and lower left heel. Repeat three times.

*Time:* Right foot! 2. Rise! 4. Forward! 2. Down! 4. Rise! 2. Backward! 4. Down! 2. Rise! 4, etc.

The purpose of this exercise is explained in Lesson I.

### LESSON-TALK.

Stand with weight on ball of foot, raise heel slowly, and rock forward steadily, lowering right heel without allowing weight to settle back on it. Keep body erect, and let movement be slow and rhythmic. Let the children imagine they are in little boats crossing the swell from a big steamer. They ride up over a wave and down into a hollow; then over another and down again.

#### 4. Arm and Hand; Pushing Downward Front and Back with Clasped Hands.

Clasp hands with fingers interlocked in front of chest; turn them so palms are downward and push down as hard as possible. (See Fig. 24.) Clasp hands behind back, and push down in the same way. (See Fig. 27.) Repeat.

*Time:* Hands! 2. Turn! 4. Push! 2-3-4. Back! 2. Turn! 4. Push! 2-3-4.

This exercise strengthens muscles of arms, straightening fingers bent during performance of school tasks.

#### LESSON-TALK.

Do not allow head and chest to bend forward while pushing down; lift chest and hold head erect.

### LESSON VI.

1. Position Exercise; *pushing downward front.*
2. Poising; *rising on toes, rocking, lowering heel.*
3. Leg; *stretching front, half side, side, back.*
4. Arm and Hand; *pushing downward front and back with clasped hands.*
5. Trunk; *twisting with bending to side.*
6. Neck; *head circling.*
7. **Reaching;** *downward at side, arm over head.*
8. Respiratory; *arms stretching upward and pushing downward.*
9. Arm Swinging; *up and down.*
10. **Floating;** *from front to sides at shoulder level.*

#### 7. Reaching; Downward at Side, Arm Over Head.

Stand with weight on left foot. Extend right foot to right side as far as possible. Bring left arm up in a graceful curve over head and reach straight down at side with right

arm, allowing body to bend (see Fig. 28). Come up into position, floating left arm down to side. Stand on right foot and repeat exercise to left.

*Time:* Right foot and left arm! 2. Reach! 4. Position! 2. Glide right, 4, etc.

For purpose of exercise and Lesson-Talk see Lesson III.

### 10. Floating; from Front to Sides, at Shoulder Level.

Stand lightly on balls of both feet. Float both arms upward toward each other in front, meeting at shoulder level, then float out to sides; together with palms meeting; out and together four times; down to position. Forearms must lead and movements be continuous.

*Time:* Floating! To slow waltz music upward in one measure, outward in one! together in one, etc.

For effect of exercise and Lesson-Talk see Lesson I.

## LESSON VII.

1. Position Exercise; *pushing downward front.*
2. Poising; *rising on toes, rocking, lowering heel.*
3. Leg; *stretching and touching toe.*
4. Arm and Hand; *pushing downward and upward with clasped hands.*
5. Trunk; *twisting, with bending to side.*
6. Neck; *head circling.*
7. Reaching; *downward at side, arm over head.*
8. Respiratory; *arms stretching upward and pushing downward.*
9. Arm Swinging; *up and down.*
10. Floating; *from front to sides at shoulder level.*

### 3. Leg; Stretching and Touching Toe.

Place hands on hips. Stand on left foot and extend right foot straight forward, touching toe to floor as far away as possible without moving trunk. Still stretching leg, carry it around to right until half way between front and side and touch toe to floor; carry it directly to right side and touch toe; back to point half way between back and side, directly backward. Stand on right foot and extend left. Repeat whole.

*Time:* Front! Half side! Side! Half back! Back!  
*Position!* One count for each movement.

For effect and Lesson-Talk see Lesson II.

### 4. Arm and Hand; Pushing Downward and Upward with Clasped Hands.

Clasp hands with fingers interlocked in front of chest; turn so palms are downward and push down as hard as possible. Clasp hands behind back and push down in same way. Clasp hands above head and push directly upward.

*Time:* Hands! 2. Turn! 4. Push! 2-3-4. Back! 2. Turn! 4. Push! 2-3-4. Up! 2. Turn! 4. Push! 2-3-4.  
*Position!* 2-3-4. See Lesson V.

## LESSON VIII.

1. Position Exercise; *pushing downward front.*
2. Poising; *rising on toes, rocking, lowering heel.*
3. Leg; *stretching and touching toe.*
4. Arm and Hand; *pushing downward and upward with clasped hands.*
5. Trunk; *twisting with bending to side.*
6. Neck; *head circling.*
7. Reaching; *downward at side, arm over head.*

8. Respiratory; *arms stretching upward and pushing downward.*
9. **Arm Swinging; outward circling.**
10. **Floating; from front to sides at shoulder level.**

### 9. Arm Swinging; Outward Circling.

Stand firmly on balls of feet. Raise arms in front until forearms are horizontal at waist-line with elbows near body and hands hanging passive (see Fig. 22). Swing forearms around in a circle with vigorous outward movement for a minute or two, then drop easily to position.

For time and purpose of exercise, see Lesson I.

### 10. Floating; at Shoulder Level from Front to Sides.

Proceed as in Lesson VI. After floating out to sides and together four times, turn arms and float out and together with backs of hands meeting four times; then down from front to position at sides.

## LESSON IX.

1. Position Exercise; *pushing downward in front.*
2. **Poising; leg swinging forward and back.**
3. Leg; *stretching and touching toe.*
4. Arm and Hand; *pushing downward and upward with clasped hands.*
5. Trunk; *twisting with bending to side.*
6. Neck; *head circling.*
7. Reaching; *downward at side, arm over head.*
8. Respiratory; *arms stretching upward and pushing downward.*
9. **Arm Swinging; outward circling.**
10. **Floating; from front to sides at shoulder level.**

## 2. Poising; Leg Swinging Forward and Back.

Standing on left foot, swing right leg lightly forward and back from the hip four times; transfer weight to right foot and swing left leg.

*Time:* Forward! Backward! Forward! Backward!  
Giving one count for each movement.

The effect of the exercise is described in Lesson I.

### LESSON-TALK.

The leg must not be allowed to swing body. Thinking of a pendulum will be helpful in this exercise also. Imagine the body to be an old-fashioned tall clock, and the leg the pendulum, swinging steadily. The pendulum cannot swing the clock.

## LESSON X.

1. Position Exercise; *pushing downward front.*
2. Poising; *leg swinging forward and back.*
3. Leg; *stretching and circling.*
4. Arm and Hand; *pushing downward and upward with clasped hands.*
5. Trunk; *twisting with bending to side.*
6. Neck; *head circling.*
7. Reaching; *downward at side, arm over head.*
8. Respiratory; *arms stretching upward and pushing downward.*
9. Arm Swinging; *outward circling.*
10. Floating; *from front to sides at shoulder level.*

### 3. Leg; Stretching and Circling.

Place hands on hips. Stand on left foot and extend right foot straight forward, pointing toe toward floor without touching it; carry the fully-extended leg around to side and

to back in a large half circle. Repeat three times. Stand on right foot and circle left.

*Time:* Front! 2. Side! 4. Back! 2. Position! 4.

This exercise strengthens muscles of thigh and hip which should do most of work in walking; it gives free action at hip-joint, which is necessary in order to acquire a buoyant, graceful manner of walking.

#### LESSON-TALK.

Insist on a motionless trunk and a stretching equal at every point in the circle.

## GRADE IV.

### FOURTH YEAR IN SCHOOL.

#### LESSONS AND DIRECTIONS.

*See Note to Teachers, page 24. For Rising Drill, see page 34.*

#### LESSON I.

Prepare to stand! Stand! Space!

1. **Position Exercise;** *pushing downward at back.*
2. **Poising;** *rising on toes, rocking forward and back without lowering heels.*
3. **Leg;** *stretching and circling.*
4. **Arm and Hand;** *pushing downward and upward with clasped hands.*
5. **Trunk;** *twisting with bending to side.*
6. **Neck;** *head circling.*
7. **Reaching;** *downward at side, arm over head.*
8. **Respiratory;** *arms stretching upward and pushing downward.*
9. **Arm Swinging;** *outward circling.*
10. **Floating;** *upward and downward at sides and front; together and out at shoulder level.*

#### 1. **Position Exercise; Pushing Downward at Back.**

Raise both arms at sides, palms down, until they reach shoulder level; then, without stopping, turn palms forward,





Fig. 25



Fig. 26



Fig. 27



Fig. 28



Fig. 29



Fig. 30



Fig. 31



Fig. 32

and continue reaching upward till arms are straight above head, palms front. With same stretching movement carry them downward and slightly outward in front; then backward till they are behind body and forming an angle of thirty degrees with it. Push downward with palms; drop arms easily to sides. (See Figs. 1, 10, 23, 29.)

*Time:* Up! 2-3-4. Down! 2-3-4. Back! 2-3-4. Push! 2-3-4. Position! 2-3-4,

In reaching upward all organs of the body are lifted to their proper altitude, where they can best resist disease; in pushing downward upper spine is straightened; in pushing backward chest is lifted and broadened.

#### LESSON-TALK.

This is a valuable exercise for correction of round shoulders, and might profitably be given several times during the day. All weight must be on balls of feet before stretching begins. Tell children to imagine they are large, dignified men, and then give the movements strongly and steadily. (See Lesson-Talk, page 36.)

### **2. Poising; Rising on Toes, Rocking Forward and Back without Lowering Heels.**

Standing on left foot, put right foot forward, as in a short step. Rise on toes of left foot; rock steadily forward to toes of right foot; back to toes of left foot; repeat three times without stopping; lower heel and return right foot to position. Repeat with left foot forward. (See Fig. 16.)

*Time:* Right foot! 2. Rise! 4. Forward! 2. Backward! 4. Forward! etc.

This exercise develops muscular sense; aids in gaining control of whole body by strengthening nerve-centers; cultivates habit of correct standing, and gives repose of manner.

## LESSON-TALK.

Rise slowly and rock forward without swaying or bending body to sides. Imagine rocking in an easy-chair with steady, rhythmical movement.

**3. Leg ; Stretching and Circling.**

Place hands on hips, thumbs pointing forward, fingers together and pointing straight downward at sides. Stand on left foot and extend right foot straight forward, pointing toe toward floor without touching it; carry fully extended leg around to side and back in a large half-circle. Repeat three times. Stand on right foot, and circle left foot.

*Time:* Right foot! Side! Back! Position! One count for each movement.

This exercise strengthens muscles of thigh and hip which should do most of work in walking; it also gives free action at hip-joint, which is necessary in order to acquire a graceful, buoyant manner of walking.

## LESSON-TALK.

Keep trunk motionless. Point toe to floor and imagine there is a crayon fastened to it; as leg is carried around, this crayon makes a half-circle on floor. Keep leg fully extended in order that the line drawn may not be angular.

**4. Arm and Hand; Pushing Downward and Upward with Clasped Hands.**

Clasp hands with fingers interlocked in front of chest; turn palms down, and push downward as hard as possible. Clasp hands behind back and push down in same way. (See Figs. 24, 27.) Clasp hands above head and push directly upward. Repeat.

*Time:* Hands! 2. Turn! 4. Push! 2-3-4. Back! 2.

Turn! 4. Push! 2-3-4. Up! 2. Turn! 4. Push! 2-3-4. Position! 2-3-4.

This exercise strengthens muscles of arms, straightening fingers bent during performance of school tasks.

#### LESSON-TALK.

Do not allow head and chest to bend forward while pushing; lift chest high and hold head erect.

### 5. Trunk; Twisting with Bending to Side.

Place hands on hips. Without moving feet, twist trunk around to right until shoulders are at right angles to their normal position; bend trunk over in direction in which right shoulder points, which is backward from normal position, letting head droop to right shoulder. Lift trunk to erect position and rotate front. Repeat to left, bending to left side. (See Fig. 25.) Repeat whole movement.

*Time:* Place hands on hips at command, Trunk! 2. Twist! 4. Bend! 2. Up! 4. Front! 2. Left! 4, etc.

Muscles of abdomen and lower back are strongly exercised; ribs are separated in bending to side, thus making the exercise valuable for chest-expansion. Internal organs are strengthened, and digestion and assimilation improved.

#### LESSON-TALK.

Let the twisting begin with the trunk and do not move the feet. The children may think of some great crane, swinging steadily around to one side, lowering, bringing up its burden, and swinging around again.

### 6. Neck; Head Circling.

Bend neck forward until chin touches chest; carry it around with a rolling movement until side of head rests on right shoulder; continue movement to back, left, and front

without stopping until circle is completed. Repeat from left to right.

*Time:* Neck! 2-3-4. Right! 2-3-4. Back! 2-3-4. Left! 2-3-4. Front! 2-3-4. Left! 2-3-4, etc.

This exercise is especially beneficial in regulating circulation of blood through neck.

#### LESSON-TALK.

Do not twist shoulders. Muscles of neck should be relaxed. If the children find the exercise difficult, it may assist them to close eyes, drop head forward, and roll it around lifelessly.

### 7. Reaching; Downward at Side, Arm Over Head.

Stand with weight on left foot. Extend right foot to right side as far as possible, touching inner edge of toe to floor. Bring left arm up in graceful curve over head, and reach straight down at side with right arm. Come up to position, floating left arm down to side. Stand on right foot and repeat exercise to left. (See Fig. 28.)

*Time:* Right foot and left arm! 2. Reach! 4. Position! 2. Glide right! 4, etc.

Muscles of sides are strongly exercised, and chest expanded through separation of ribs on convex side during downward reach; arms and legs are also exercised, and circulation accelerated over whole body.

#### LESSON-TALK.

Reach down directly at side without twisting shoulders or bending knees. Head may be allowed to droop on shoulders and should not be lifted to position until after chest is lifted.

## 8. Respiratory ; Arms Stretching Upward and Pushing Downward.

Stand on both feet. Inhale while raising both arms in front until vertical, letting forearms lead strongly, hands relaxed. Hold breath while pushing downward front with forearms until they reach position at sides. Exhale and repeat. (See Fig. 5.)

*Time*: Both feet! 2-3-4. Inhale! 2-3-4. Hold! 2-3-4. Exhale! 2-3-4.

Holding breath causes air in lungs to fill upper segments where germs of disease first develop; arm movement expands chest, and hastens flow of blood to lungs; while the whole exercise is useful in establishing habit of deep, regular breathing.

### LESSON-TALK.

Stand erect, keeping head and chest high while pushing downward. Breathe inaudibly through the nostrils, with mouth closed.

## 9. Arm Swinging; Outward Circling.

Stand firmly on balls of feet. Raise arms in front until forearms are horizontal at waist-line with elbows near body and hands hanging passive. (See Fig. 22.) Swing forearms around in a circle with a vigorous outward movement for a minute or two, then drop easily to position.

*Time*: Bring arms up at command. Arms horizontal! At, Swing! shake forearms rapidly for a minute or two, then drop easily to position.

This exercise, while strengthening arms and giving flexibility to wrists, is especially beneficial in increasing power of holding chest firm during vigorous motion of the extremities.

## LESSON-TALK.

Tell children to imagine that head and trunk are as incapable of motion as is a wooden post. Hands hang lifeless, while forearms move rapidly up and down.

**10. Floating; Upward and Downward at Sides and Front; Together and Out at Shoulder Level.**

Stand lightly on balls of feet. Float both arms with forearm leading, up at sides until backs of hands meet above head (see Fig. 20); without stopping float down again. Repeat. Float up front until nearly vertical (see Fig. 7); down. Repeat. Float upward toward each other meeting at shoulder level, then out to sides; together with palms meeting; out and together four times; turn arms and float out and together with backs of hands meeting four times; then down from front to position at sides.

*Time:* Both arms! Float upward to six counts of slow waltz music; downward to six counts; up to shoulder level to three counts, out to sides to three counts, etc.

Purpose of movements is to convert energy, which has been gained during preceding vigorous exercises, into harmony of muscular movement. Proper relationship is established between different muscular groups, thereby preventing loss of energy, and changing awkwardness of movement into grace.

## LESSON-TALK.

There must be no pause between different movements, and they must be made in curving lines. Forearm always leads; wrist and hand are passive. A mirror will enable teacher to see if she is performing exercise correctly. Stand in a light, buoyant attitude, without any stiffness of neck, that head may respond slightly to movements; think of autumn leaves floating lightly down to ground, or of snowflakes softly sinking to earth.



## LESSON II.

1. Position Exercise; *pushing downward at back.*
2. Poising; *rising on toes, rocking forward and back without lowering heels.*
3. Leg; *heel and toe raising.*
4. Arm and Hand; *arm twisting with alternate fist closing and opening.*
5. Trunk; *twisting with bending to side.*
6. Neck; *head circling.*
7. Reaching; *downward at side, arm over head.*
8. Respiratory; *arms stretching upward and pushing downward.*
9. Arm Swinging; *outward circling.*
10. Floating; *upward and downward at sides and front; together and out at shoulder level.*

**3. Leg; Heel and Toe Raising.**

Place hands on hips. Put right foot forward six inches; lift toe, keeping heel on floor; lower toe and lift heel; lower heel and lift toe. Perform each movement four times. Same with left foot.

*Time:* Right foot! Heel! Toe! Heel! etc. One count for each movement.

This exercise strengthens flexor muscles of knee and ankle and prepares for military facings taught in marching lessons.

## LESSON-TALK.

Do not allow child to look at his feet after first trial. Stand erect and keep trunk motionless.

**4. Arm and Hand; Arm Twisting with Alternate Fist Closing and Opening.**

Hold arms straight down at sides; close fists and twist arms outward until backs of hands are toward sides; reverse,

twisting inward; open fists and repeat. Repeat each movement three times.

*Time:* Out! 2. In! 4. Open and close fists quickly without stopping the twisting.

Rotators of arm, which commonly receive less exercise than flexors, are strongly used in these movements.

#### LESSON-TALK.

Keep arms as near to sides as possible and twist slowly. Do not try to look at arms; keep head erect and chest high. Close fist tightly, thumb outside; open hand wide, stretching the fingers.

### LESSON III.

1. Position Exercise; *pushing downward at back.*
2. Poising; *rising on toes, rocking forward and back without lowering heels.*
3. Foot and Leg; *heel and toe raising.*
4. Arm and Hand; *arm twisting, with alternate fist closing and opening.*
5. Trunk; *twisting with bending to side.*
6. Neck; *twisting with bending backward at half side.*
7. Reaching; *downward at side, arm over head.*
8. Respiratory; *arms stretching upward and pushing downward.*
9. Arm Swinging; *outward circling.*
10. Floating; *upward and downward at sides and front; together and out at shoulder level.*

### 6. Neck; Twisting with Bending Backward at Half Side.

Rotate head around to right until chin is over, not on, shoulder; bend neck obliquely backward, midway between spine and right shoulder; lift head to position over right

shoulder and rotate front. Rotate to left and bend obliquely backward.

*Time:* Right! 2. Back! 4. Up! 2. Front! 4.

Lack of exercise causes muscles of neck to become weak and flaccid; exercise strengthens them and develops a good poise of head, while acceleration of circulation relieves brain.

#### LESSON-TALK.

Do not twist shoulders while turning head, nor open mouth while bending backward. Steadiness and precision of movement are necessary in order to obtain good results.

### LESSON IV.

1. Position Exercise; *pushing downward at back.*
2. Poising; *rising on toes, rocking forward and back without lowering heels.*
3. Leg; *heel and toe raising.*
4. Arm and Hand; *arm twisting with alternate fist closing and opening.*
5. Trunk; *twisting with bending backward.*
6. Neck; *twisting with bending backward at half side.*
7. Reaching; *downward at side, arm over head.*
8. Respiratory; *arms stretching upward and pushing downward.*
9. Arm Swinging; *outward circling.*
10. Floating; *upward and downward at sides and front; together and out at shoulder level.*

#### 5. Trunk; Twisting with Bending Backward.

Place hands on hips, thumbs pointing forward, fingers together and pointing straight downward at sides. Without moving feet, twist trunk around to right until shoulders are at right angles with their normal position; bend trunk di-

rectly backward, in direction which was left in normal position. Head begins backward movement. Lift trunk to erect position, raising head last, and rotate front. Repeat to left. (See Fig. 30.) Repeat whole movement.

*Time:* Place hands on hips at command, Trunk! 2. Twist! 4. Bend! 2. Up! 4. Front! 2. Left! etc.

This exercise gives strong work to muscles of abdomen and lower back; expands chest, and has a direct effect on internal organs, improving digestion and assimilation.

### LESSON V.

1. Position Exercise; *pushing downward at back.*
  2. Poising; *rising on toes, rocking forward and back without lowering heels.*
  3. Leg; *heel and toe raising.*
  4. Arm and Hand; *arm twisting with alternate fist closing and opening.*
  5. Trunk; *twisting with bending backward.*
  6. Neck; *twisting with bending backward at half side.*
  7. Reaching; *downward at side, arm over head.*
  8. **Respiratory**; *arms stretching upward and pushing downward at sides.*
  9. Arm Swinging; *outward circling.*
  10. Floating; *upward and downward at sides and front; together and out at shoulder level.*
8. **Respiratory; Arms Stretching Upward and Pushing Downward at Sides.**

Stand on both feet. Inhale while raising both arms upward at sides until vertical, letting forearms lead strongly, hands relaxed. Hold breath while pushing downward at sides with forearms until they reach position. Exhale and repeat.

*Time:* Inhale! 2-3-4. Hold! 2-3-4. Exhale! 2-3-4.

Purpose of this exercise is explained in Lesson I. Downward movement of arms at sides allows greater chest-expansion than did front movement.

#### LESSON-TALK.

Stand with head erect and breathe inaudibly through nostrils. Try to experience a buoyant feeling—as if pushing down against something that sends body upward—or floating in air.

### LESSON VI.

1. Position Exercise; *pushing downward at back.*
  2. Poising; *rising on toes, rocking forward and back without lowering heels.*
  3. Leg; *heel and toe raising.*
  4. **Arm and Hand;** *arm twisting at shoulder level with alternate fist closing and opening.*
  5. Trunk; *twisting, with bending backward.*
  6. Neck; *twisting with bending backward at half side.*
  7. Reaching; *downward at side, arm over head.*
  8. Respiratory; *arms stretching upward and pushing downward at sides.*
  9. Arm Swinging; *outward circling.*
  10. Floating; *upward and downward at sides and front; together and out at shoulder level.*
4. **Arm and Hand; Arm Twisting at Shoulder Level with Alternate Fist Closing and Opening.**

Raise arms at sides to shoulder level, close fists and twist arms as in Lesson II.

### LESSON VII.

1. Position Exercise; *pushing downward at back.*
2. **Poising;** *rising on toes of one foot.*

3. **Leg;** *heel and toe raising with stepping.*
4. Arm and Hand; *arm twisting at shoulder level, with alternate fist closing and opening.*
5. Trunk; *twisting with bending backward.*
6. Neck; *twisting with bending backward at half side.*
7. Reaching; *downward at side, arm over head.*
8. Respiratory; *arms stretching upward and pushing downward at sides.*
9. Arm Swinging; *outward circling.*
10. Floating; *upward and downward at sides and front; together and out at shoulder level.*

## 2. Poising; Rising on Toes of One Foot.

Stand on left foot. Put right foot forward six inches in direction to which it points; transfer weight to it; rise on toes, letting toes of backward foot rest lightly on floor; hold four counts; sink down to position; rise again; hold; down. Repeat on left foot. (See Fig. 16.)

*Time:* Right foot! 2. Forward! 4. Rise! 2. Hold! 4-1-2. Down! 4.

Purpose of this exercise is explained in Lesson I.

### LESSON-TALK.

If a child looks intently at door-post and imagines that his body is as straight and unbending as that is, he will be less likely to lose his balance and sway to side.

## 3. Leg; Heel and Toe Raising with Stepping.

Lift heel and toe as in Lesson II. Step forward on right foot; extend left leg and raise heel and toe; step forward left. Repeat stepping backward.

### LESSON VIII.

1. Position Exercise; *pushing downward at back.*
2. Poising; *rising on toes of one foot.*

3. Leg; *heel and toe raising with stepping.*
4. Arm and Hand; *arm twisting at shoulder level, with alternate fist closing and opening.*
5. Trunk; *twisting with bending backward.*
6. Neck; *twisting with bending backward at half side.*
7. Reaching; *downward at side, arm over head.*
8. Respiratory; *arms stretching upward and pushing downward at sides.*
9. Arm Swinging; *outward circling.*
10. Floating; *upward and downward in front; above shoulder level at sides; at shoulder level from front to sides.*
10. Floating; Upward and Downward in Front; above Shoulder Level at Sides; at Shoulder Level from Front to Sides.

Stand lightly on balls of feet. Float both arms up in front with forearms leading, hands passive; float down; up; down; up, floating hands toward each other until they touch above head; turn palms outward and float arms down to shoulder level at sides; up, backs of hands meeting above head; turn backs of hands out and float down to shoulder level; up, palms meeting; down in front to shoulder level; turn palms out and float out to sides; together; down to position.

*Time:* Both arms! Float to slow waltz music without counting aloud; allow six counts for movement from position to above head, and three from head to shoulder level, or from front to sides.

For purpose of exercise and Lesson-Talk see Lesson I.

## LESSON IX.

1. Position Exercise; *pushing downward at back.*
2. Poising; *rising on toes of one foot.*

3. Leg; *heel and toe raising with stepping.*
4. Arm and Hand; *arm twisting at shoulder level, with alternate fist closing and opening.*
5. Trunk; *twisting with bending backward.*
6. Neck; *twisting with bending backward at half side.*
7. **Reaching;** *both hands to floor without bending knees.*
8. Respiratory; *arms stretching upward and pushing downward at sides.*
9. Arm Swinging; *outward circling.*
10. Floating; *upward and downward in front; above shoulder level at sides; at shoulder level from front to sides.*

### **7. Reaching; Both Hands to Floor Without Bending Knees.**

Stand on both feet. Raise arms at sides, with stretching movement, gradually turning them until palms are front when arms are vertical; reach straight upward with finger-tips, then outward and downward, bending any part of the body except knees, until fingers touch floor (see Fig. 31). Lift trunk to position, letting arms relax and fall easily to sides, while neck relaxes and head is lifted last.

*Time:* Arms! 2-3-4. Down! 2-3-4. Position! 2-3-4.

Muscles of arms, back and legs are stretched in such a manner as to obtain continuity of line throughout person; flexibility is cultivated, and circulation equalized through all parts of body.

#### LESSON-TALK.

Stretch arms strongly outward and upward, then reach outward as well as downward until fingers touch floor. Practise will bring flexibility. (See Fig. 42.) Imagine that the body is a weeping-willow tree with long branches which sway in the wind and touch the ground.



## LESSON X.

1. Position Exercise; *pushing downward at back.*
2. Poising; *rising on toes of one foot.*
3. Leg; *heel and toe raising with stepping.*
4. Arm and Hand; *arm twisting at shoulder level, with alternate fist closing and opening.*
5. Trunk; *twisting with bending backward.*
6. Neck; *twisting with bending backward at half side.*
7. Reaching; *both hands to floor without bending knees.*
8. Respiratory; *arms stretching upward and pushing downward at sides.*
9. **Arm Swinging; inward circling.**
10. Floating; *upward and downward in front; above shoulder level at sides; at shoulder level from front to sides.*

**9. Arm Swinging; Inward Circling.**

Stand and raise arms as in Lesson I. Swing forearms in a circle with an inward instead of outward movement.

## GRADE V.

### FIFTH YEAR IN SCHOOL.

#### LESSONS AND DIRECTIONS.

*See Note to Teachers, page 24. For Rising Drill, see page 34.*

#### LESSON I.

Prepare to stand! Stand! Space!

1. **Position Exercise**; *arms stretching at sides, palms up.*
2. **Poising**; *rising on toes of one foot and holding position.*
3. **Leg**; *heel and toe raising with stepping.*
4. **Arm and Hand**; *arm floating and stretching; fist closing and arm twisting.*
5. **Trunk**; *twisting, with bending backward.*
6. **Neck**; *twisting, with bending backward at half side.*
7. **Reaching**; *both hands to floor without bending knees.*
8. **Respiratory**; *arms stretching upward and pushing downward at sides.*
9. **Arm Swinging**; *inward circling.*
10. **Floating**; *upward and downward in front; above shoulder level at sides; at shoulder level from front to sides.*

#### 1. Position Exercise; Arms Stretching at Sides; Palms Up.

Raise arms at sides, palms down, until they reach shoulder level; without stopping, turn palms front and continue reach-

ing upward till arms are straight above head, palms still front; carry with same stretching movement downward and slightly outward in front, then backward to an angle of thirty degrees; turn arms, raise to shoulder level, with palms up, and reach outward with finger-tips during four counts; turn palms down, and drop arms easily to side. (See Figs. 1, 10, 23, 29, 17.)

*Time:* Up! 2-3-4. Down! 2-3-4. Back! 2-3-4. Up! 2-3-4. Reach! 2-3-4. Position! 2-3-4.

This exercise erects the spine, broadens the chest, lifts all the internal organs to an altitude where they can properly perform their functions, and improves both health and carriage.

#### LESSON-TALK.

If the children have had proper physical training during the preceding years of school-life, they will be able to stand in correct position, although they may still need frequent reminders to make it habitual. If there are new pupils in school, explain to them how weight of body must fall over balls of feet, and how they can erect spine by pushing upward with crown of head. If they have drooping shoulders, this exercise will bring them into proper position. (See Lesson-Talk, page 36.)

## 2. Poising; Rising on Toes of One Foot and Holding Position.

Stand on left foot. Put right foot forward six inches in direction to which it points; transfer weight to it; rise on toes, lifting toes of backward foot entirely from floor; hold four counts; sink to position; rise again; hold; down. Repeat on left foot. (See Fig. 32.)

*Time:* Right foot! 2. Forward! 4. Rise! 2. Hold! 4-1-2. Down! 4.

This poising exercise establishes center of gravity over balls of feet, strengthens leg and ankle muscles, and gives flexibility to feet; moreover, it is especially valuable for developing control over nerve-force.

LESSON-TALK.

Fear of losing one's balance will give unsteadiness of movement; replace fear with self-confidence, and it will be easy to move steadily.

### 3. Foot and Leg; Heel and Toe Raising with Stepping.

Place hands on hips. Put right foot forward six inches; lift toe, keeping heel on floor; lower toe and lift heel. Repeat three times. Step forward on right foot; extend left leg and raise heel and toe; step forward on left. Repeat, stepping backward.

*Time:* Right foot! Heel! Toe! etc. Step! Left foot! Heel! Toe! etc. One count for each movement.

This exercise strengthens flexor muscles of knee and ankle, and prepares for military facings given in marching lessons.

LESSON-TALK.

Do not allow the child to look at his feet. Stand erect and keep trunk motionless. Transfer weight forward and backward with a gliding movement, keeping chest firm.

### 4. Arm and Hand; Arm Floating and Stretching, Fist Closing and Arm Twisting.

Float both arms strongly, with forearms leading, across chest, left arm above right (see Fig. 33). Carry them out to sides at shoulder level with strong stretching movement, forearms still leading. Close fists, with thumbs outside fingers, twist arms from shoulder joint as far as possible in

one direction, then in opposite direction. Unclose fists and float arms across chest again, repeating whole exercise three times.

*Time:* Arms! 2. Out! 4. Twist! 2. Back! 4. Float! 2. Out! 4, etc.

This exercise is especially valuable for work it gives the little-used rotators; for chest expansion resulting from lateral pull; and for flattening shoulder-blades.

#### LESSON-TALK.

Swing arms slightly away from body before floating them across chest. Let movement be as much of a stretching as possible. Do not cross arms on chest; let left be above right. Keep head erect.

### 5. Trunk; Twisting with Bending Backward.

Place hands on hips, thumbs pointing forward, fingers together and pointing straight downward at sides. Without moving feet, twist trunk around to right until shoulders are at right angles with their normal position; bend trunk directly backward in direction which was left in normal position. Head begins backward movement. Lift trunk to erect position and rotate front. Repeat to left. (See Fig. 30.)

*Time:* Place hands on hips at command: Trunk! 2. Twist! 4. Bend! 2. Up! 4. Front! 2. Left! 4.

This exercise gives strong work to muscles of abdomen and lower back, expands chest, and has direct effect on internal organs, improving digestion and assimilation.

#### LESSON-TALK.

Do not move feet; the twisting begins with the trunk. Exercise must not be performed in a jerky manner; think of steady movement of great revolving doors, or a gate blown slowly to and fro by wind.

## 6. Neck; Twisting, with Bending Backward at Half Side.

Rotate head to right until chin is over, not on, shoulder; bend neck obliquely backward, midway between spine and right shoulder; lift head to position over right shoulder and rotate front. Rotate to left and bend obliquely backward.

*Time:* Right! 2. Back! 4. Up! 2. Front! 4.

Lack of exercise causes muscles of neck to become weak and flaccid; exercise strengthens them and develops good poise of head, while acceleration of circulation relieves brain.

### LESSON-TALK.

Do not twist shoulders while turning head nor open mouth while bending backward. Slowness and precision of movement are necessary in order to obtain good results. Explain to pupils how tight collars impede circulation, and prevent freedom of movement and consequent development of muscles.

## 7. Reaching; Both Hands to Floor without Bending Knees.

Stand on both feet. Raise arms at sides with stretching movement, gradually turning them until palms are front, when arms are vertical; reach straight upward with fingertips, then outward and downward, bending any part of body, except knees, until fingers touch floor. Lift trunk to position, letting arms relax and fall easily to sides, while neck relaxes and head is lifted last.

*Time:* Arms! 2-3-4. Down! 2-3-4. Up! 2-3-4.

Muscles of arms, back and legs are stretched in such manner as to obtain continuity of line throughout person; flexibility is cultivated, and circulation equalized through all parts of body.

## LESSON-TALK.

Stretch arms strongly outward and upward; then reach outward as well as downward until fingers touch floor; do not expect fingers to reach floor by several inches if the exercise is new to the child. Practise will bring flexibility. Strain comes back of knees, not in muscles of back, and no injury can result. Imagine that whole body is made of india-rubber, and that it is easy to stretch until one reaches floor. (See Figs. 31 and 42.)

### 8. Respiratory; Arm Stretching Upward and Pushing Downward at Sides.

Stand on both feet. Inhale while raising both arms upward at sides until vertical, letting forearm lead strongly, hands relaxed. Hold breath while pushing downward at sides with forearms until they reach position. Exhale and repeat.

*Time:* Inhale! 2-3-4. Hold! 2-3-4. Exhale! 2-3-4.

This exercise establishes habit of deep, regular breathing, which is essential to health and happiness. Arm movement expands chest and hastens flow of blood to lungs; while holding breath causes air to rush upward and fill apices of lungs, thus preventing development of disease germs there.

## LESSON-TALK.

Teacher should advise children to wear loose clothing, that organs may have perfect freedom of action. Pupils must stand with head erect and breathe inaudibly through nostrils. Let them try to experience a buoyant feeling as if pushing down against something.

### 9. Arm Swinging; Inward Circling.

Stand firmly on balls of feet. Raise forearms in front until horizontal at waist-line with elbows near body and hands

hanging passive (see Fig. 22). Swing forearms around in a circle with vigorous inward movement for a minute or two, then drop to sides with swift, floating movement.

*Time:* At command, Arms horizontal! raise arms; at Swing! shake forearms rapidly for a minute or two, then drop easily to position. The music should change to something quick and running, like a galop, but the swinging is not done in time with the music.

Whatever the movement of any part of body, chest should suggest greater power than is put forth by part used; hence the chief value of this exercise lies in development of power of keeping chest firm. It also strengthens arms, gives flexibility to wrists, and relieves habitual tension of hand muscles.

#### LESSON-TALK.

Swing forearms as vigorously as possible, but do not move body in the least. Imagine that the body is a wooden statue of which the arms only can move.

#### 10. Floating; Upward and Downward in Front; above Shoulder Level at Sides; at Shoulder Level from Front to Sides.

Stand lightly on balls of feet. Float both arms up above head in front, forearms leading, hands passive; float down; up; down; up, floating hands toward each other until they touch above head; turn palms outward and float arms down to shoulder level at sides; up, backs of hands meeting above head; turn backs of hands out and float down to shoulder level; up, palms meeting; down in front to shoulder level; turn palms out and float out to sides; together; down to position (see Figs. 2, 14, 20).

*Time:* Both arms! Float to slow waltz music without counting aloud; allow six counts for movement from position





**Fig. 33**



**Fig. 34**



**Fig. 35**



**Fig. 36**



Fig. 37



Fig. 38



Fig. 39



Fig. 40

to above head; three counts from head to shoulder level, or from front to sides.

During these movements the circulation, which has been greatly accelerated by preceding vigorous movements, returns to its normal rate; harmony of muscular movement, which is necessary for highest mental development, is established, and reserve power is developed.

#### LESSON-TALK.

Stand in buoyant, expectant attitude, that head and chest may respond through reflex action to movements of arms. These may well be called "feather" movements on account of the light, easy manner in which they are made. They are performed in curving lines with no pause between movements. Forearms always lead, while wrists and hands are passive.

### LESSON II.

1. Position Exercise; *arms stretching at sides; palms up.*
2. Poising; *rising on toes of one foot and holding position.*
3. Leg; *heel and toe raising with stepping.*
4. Arm and Hand; *arm floating and stretching; fist closing and arm twisting.*
5. **Trunk;** *bending backward at half side.*
6. Neck; *twisting, with bending backward at half side.*
7. Reaching; *both hands to floor without bending knees.*
8. Respiratory; *arms stretching upward and pushing downward at sides.*
9. Arm Swinging; *inward circling.*
10. **Floating;** *at shoulder level with one arm.*

#### 5. Trunk; Bending Backward at Half Side.

Place hand on hips, thumbs pointing forward and fingers together and pointing straight downward. Bend trunk back-

ward in direction half way between spine and right shoulder, letting head droop in same direction. Bring trunk up into position, lifting head last. Same to left. Repeat whole exercise. (See Fig. 34.)

*Time:* Place hands on hips at command, Trunk! 2. Half right! 4. Up! 2. Half left! 4. Up! 2.

Stretching and relaxing of chest and abdominal muscles has direct effect on internal organs, improving digestion and assimilation.

#### LESSON-TALK.

Head may begin backward bend; but trunk is lifted to position before head is raised.

### 10. Floating. at Shoulder Level with One Arm.

Standing on right foot float right arm up across chest nearly to shoulder level with palm inward (see Fig. 35); float out to right side (see Fig. 36), and back to chest; turn palms front with thumb down and float to side and back to chest; turn palm down and float to side, to chest, to side again and down to position. Standing on left foot float left arm in same manner.

For time and Lesson-Talk see Lesson I.

## LESSON III.

1. Position Exercise; *arms stretching at sides, palms up.*
2. Poising; *rising on toes of one foot and holding position.*
3. Leg; *heel and toe raising with stepping.*
4. Arm and Hand; *arm floating and stretching; fist closing and arm twisting.*
5. Trunk; *bending backward at half side.*
6. Neck; *bending forward, with twisting.*
7. Reaching; *both hands to floor without bending knees.*

8. Respiratory; *arms stretching upward and pushing downward at sides.*
9. Arm Swinging; *inward circling.*
10. Floating; *at shoulder level with one arm.*

### 6. Neck; Bending Forward, with Twisting.

Bend neck forward till chin touches chest; twist slowly to right till chin rests on right shoulder (see Fig. 37); turn to front; twist to left; front; repeat; bring head up to position, not by lifting chin, but by pushing upward and backward with crown of head.

*Time:* Neck! 2. Twist! 4. Front! 2. Left! 4. Front! 2.

This exercise is valuable for correcting faulty carriage of the head; and, like other neck exercises, relieves brain by accelerating circulation.

#### LESSON-TALK.

Be careful to keep chin close to chest while turning head front, as well as while twisting to side. Do not twist shoulders.

### LESSON IV.

1. Position Exercise; *arms stretching at sides, palms up.*
2. Poising; *rising on toes of one foot and holding position.*
3. Leg; *foot turning to side.*
4. Arm and Hand; *arm floating and stretching; fist closing and arm twisting.*
5. Trunk; *bending backward at half side.*
6. Neck; *bending forward, with twisting.*
7. Reaching; *both hands to floor without bending knees.*
8. Respiratory; *arms stretching upward and pushing downward at sides.*
9. Arm Swinging; *inward circling.*
10. Floating; *at shoulder level with one arm.*

### 3. Leg; Foot Turning to Side.

Place hands on hips and stand on left foot. Put right foot forward six inches in direction in which it points; keeping heel on floor, raise toes slightly and turn foot slowly around to right as far as possible, then to left. Repeat three times. Advance left foot and turn in same manner.

*Time:* Right foot! Turn! Left! Right! etc. One count for each movement.

Anterior leg muscles are most strongly exercised in these movements.

#### LESSON-TALK.

Do not look at foot. Stand erect and keep trunk motionless. Imagine that cords fastened to foot draw it slowly from side to side.

### LESSON V.

1. Position Exercise; *arms stretching at sides, palms up.*
2. Poising; *rising on toes of one foot and holding position.*
3. Leg; *foot turning to side.*
4. Arm and Hand; *arm floating and stretching; fist closing and arm twisting.*
5. **Trunk;** *twisting, with bending backward at half side.*
6. Neck; *bending forward, with twisting.*
7. Reaching; *both hands to floor without bending knees.*
8. Respiratory; *arms stretching upward and pushing downward at sides.*
9. Arm Swinging; *inward circling.*
10. Floating; *at shoulder level with one arm.*

### 5. Trunk; Twisting, with Bending Backward at Half Side.

Place hands on hips, and without moving feet twist trunk around to right until shoulders are at right angles with their

normal position. Bend trunk backward in direction half way between spine and right shoulder, letting head droop in same direction. Lift trunk and turn front. Twist to left and bend. Repeat whole exercise. (See Fig. 38.)

*Time:* Trunk! 2. Twist! 4. Bend! 2. Up! 4. Front! 2. Left! 4, etc.

Muscles of abdomen and lower back are strongly exercised, chest expanded, and internal organs directly affected so that digestion and assimilation are improved.

#### LESSON-TALK.

Do not move feet while twisting trunk. Let head begin backward bend, but do not lift it to position until after trunk is raised.

### LESSON VI.

1. Position Exercise; *arms stretching at sides, palms up.*
2. Poising; *rising on toes of one foot and holding position.*
3. Leg; *foot turning to side.*
4. Arm and Hand; *arm floating and stretching; fist closing and arm twisting.*
5. Trunk; *twisting, with bending backward at half side.*
6. Neck; *bending forward, with twisting.*
7. Reaching; *both hands to floor without bending knees.*
8. **Respiratory**; *arms stretching upward in front, downward at sides.*
9. Arm Swinging; *inward circling.*
10. Floating; *at shoulder level with one arm.*

### 8. Respiratory; Arms Stretching Upward in Front, Downward at Sides.

Stand on both feet. Bring hands together in front of body and raise arms, keeping forefingers side by side until directly above head (see Fig. 39); turn palms to sides and

carry arms out and down at sides, pushing strongly with fore-arms. Inhale during upward movement; hold breath during downward movement; exhale; repeat.

*Time:* Inhale! 2-3-4. Hold! 2-3-4. Exhale! 2-3-4.

For purpose of exercise and Lesson-Talk see Lesson I.

## LESSON VII.

1. Position Exercise; *arms stretching at sides, palms up.*
- 2 **Poising; leg circling.**
3. Leg; *foot turning to side.*
4. Arm and Hand; *arm floating and stretching; fist closing and arm twisting.*
5. Trunk; *twisting, with bending backward at half side.*
6. Neck; *bending forward, with twisting.*
7. Reaching; *both hands to floor without bending knees.*
8. Respiratory; *arms stretching upward in front, downward at sides.*
9. Arm Swinging; *inward circling.*
10. Floating; *at shoulder level with one arm.*

### 2. Poising; Leg Circling.

Stand on left foot and swing right leg around left in a circle. Begin by swinging front and across left (see Fig. 40), then around to right and back of left, keeping toe pointed to floor; swing to front and repeat, ending movement with right leg behind and slightly touching left leg, toe raised from floor (see Fig. 41). Transfer weight to right foot and swing left leg in same manner.

*Time:* Swing right! 2-3-4. Again! 2-3-4. Glide right! 2-3-4. Swing left! 2-3-4.

Chief value of this exercise lies in gain in power of controlling nerve-force.



## LESSON-TALK.

Knee of free leg must bend while it is being swung around strong one; imagine that a crayon is fastened to toe and that it marks a circle on floor. Do not look at leg after first few trials. Stand erect and do not allow trunk to move while swinging leg.

## LESSON VIII.

1. Position Exercise; *arms stretching at sides, palms up.*
2. Poising; *leg circling.*
3. Leg; *foot turning to side.*
4. Arm and Hand; *arm floating and stretching; fist closing and arm twisting.*
5. Trunk; *twisting, with bending backward at half side.*
6. Neck; *bending forward, with twisting.*
7. **Reaching;** *both hands to floor at half side.*
8. Respiratory; *arms stretching upward in front, downward at sides.*
9. Arm Swinging; *inward circling.*
10. Floating; *at shoulder level with one arm.*

**7. Reaching; Both Hands to Floor at Half Side.**

Reach straight upward as in Lesson I. Turn trunk to half right side and reach downward until fingers touch floor on each side of right foot. Lift trunk. Repeat to left. (See Fig. 42.)

For time, effect, and Lesson-Talk see Lesson I.

## LESSON IX.

1. Position Exercise; *arms stretching at sides, palms up.*
2. Poising; *leg circling.*
3. Leg; *foot turning to side.*
4. Arm and Hand; *arm floating and stretching, fist closing and arm twisting.*

5. Trunk; *twisting, with bending backward at half side.*
6. Neck; *bending forward, with twisting.*
7. Reaching; *both hands to floor at half side.*
8. Respiratory; *arms stretching upward in front, downward at sides.*
- 9 Arm Swinging; *inward circling.*
10. **Floating;** *low outward curves with both arms.*

#### 10. Floating; Low Outward Curves with Both Arms.

Stand with weight on both feet. Raise forearms, bringing hands toward each other till they touch at waist-line; turn palms upward and carry them outward in curves and down to sides; without stopping movement raise forearms slightly so that palms are front; hold an instant, then turn hands inward and carry down to position. (See Fig. 43.)

For time, effect, and Lesson-Talk see Lesson I.

### LESSON X.

1. Position Exercise; *arms stretching at sides, palms up.*
2. Poising; *leg circling.*
3. Leg; *foot turning to side.*
4. Arm and Hand; *arm floating and stretching; fist closing and arm twisting.*
5. Trunk; *twisting, with bending backward at half side.*
6. Neck; *bending forward, with twisting.*
7. Reaching; *both hands to floor at half side.*
8. Respiratory; *arms stretching upward in front, downward at sides.*
9. **Arm Swinging;** *raising, with swinging up and down.*
10. **Floating;** *low outward curves with both arms.*

### 9. Arm Swinging; Raising with Swinging Up and Down.

Stand firmly on both feet. Raise forearms in front until horizontal at waist-line, with elbows near body and hands hanging passive. Swing forearms vigorously up and down, thus shaking hands. Still continuing movement of forearms, lift upper arms till they are vertical. Drop to sides with swift floating movement.

For time, effect, and Lesson-Talk see Lesson I.

Be sure that forearms shake hands, not hands the forearms. Swing slowly at first until forearm movement is acquired.

## GRADE VI.

### SIXTH YEAR IN SCHOOL.

#### LESSONS AND DIRECTIONS.

*See Note to Teachers, page 24. For Rising Drill, see page 34.*

#### LESSON I.

Prepare to Stand! Stand! Space!

1. **Position Exercise;** *arms stretching, clasping hands behind head.*
  2. *Poising; forward and back, and rising on toes; leg swinging in circle.*
  3. **Leg;** *stepping and knee bending.*
  4. *Arm and Hand; arm floating and stretching; fist closing and arm twisting.*
  5. *Trunk; twisting, with bending backward at half side.*
  6. *Neck; bending forward, with twisting.*
  7. *Reaching; both hands to floor at half side.*
  8. *Respiratory; arms stretching upward front, downward sides.*
  9. *Arm swinging; raising, with swinging up and down.*
  10. *Floating; at shoulder level with single arm; low outward curves with both arms.*
- 1. Position Exercise; Arm Stretching; Clasping Hands Behind Head.**

Raise arms at sides, palms down till they reach shoulder level; without stopping, turn palms front and continue

reaching upward till arms are straight above head; carry them, with same stretching movement, downward and slightly outward in front until down at an angle of thirty degrees with body; continue pushing backward to an angle of thirty degrees; turn arms, raise to shoulder level with palms up, then interlock fingers behind head (see Figs. 1, 10, 23, 29, 17, 44); push head backward against palms during four counts; unclasp hands and float to sides, palms down.

*Time:* Up! 2-3-4. Down! 2-3-4. Back! 2-3-4. Up! 2-3-4. Push! 2-3-4. Position! 2-3-4.

This exercise is especially beneficial for the correcting of drooping head and shoulders; pushing against the clasped hands straightens the upper part of the spine and makes easy the correct carriage of the head; the chest is lifted and broadened, and the internal organs brought up to their proper altitude.

#### LESSON-TALK.

Stand with weight on balls of feet before beginning exercise. When pushing back against clasped hands do not bend back nor allow elbows to swing forward. If pupils are allowed to rise and take this exercise several times during the day they will return to their studies with renewed zest. (See Lesson-Talk, page 36.)

### **2. Poising; Forward and Back, and Rising on Toes; Leg Swinging in Circle.**

Stand on both feet. Poise forward on toes as far as possible without lifting heels, keeping body perpendicular to floor; slowly return to position; poise backward on heels, still keeping the perpendicular; return weight to balls of feet. Rise slowly on toes; lower heels gently to floor; rise again; lower. Transfer weight to left foot; swing right leg around left in a circle, first swinging front and across left (see Fig.

40), then around to right and back of left, keeping toe pointed to floor; swing to front and repeat, ending movement with right leg behind and slightly touching left, toe raised from floor (see Fig. 41). Transfer weight to right foot and swing left in same manner.

*Time:* Forward! 2-3-4. Position! 2-3-4. Back! 2-3-4. Position! 2-3-4. Rise! 2-3-4. Down! 2-3-4. Rise! 2-3-4. Down! 2-3-4. Left! 2-3-4. Swing right! 2-3-4. Right foot! 2-3-4. Swing left! 2-3-4. Repeat! 2-3-4.

The special value of the poising exercise lies in the development of the power of controlling nerve-force. Other benefits are correct carriage, strength of leg muscles and flexibility of feet.

#### LESSON-TALK.

Do not allow body to bend while poising forward and back; it is kept perpendicular by a complex movement of many muscles, noticeably those of ankle and hip.

### 3. Leg Stepping and Knee Bending.

Stand on left foot. Put right foot forward a short step, transfer weight of body to it; bend at knee and hip, bringing right hand down to floor as if picking up something. Lift trunk to position, letting arm fall to side. Transfer weight back to left foot. Repeat on left foot (see Fig 45). Repeat whole movement.

*Time:* Right foot! 2. Forward! 4. Down! 2-3-4. Rise! 2-3-4. Back! 2. Right! 4.

This exercise uses muscles of back and hip and gives especially strong work to those of thigh and calf. It teaches the children to stoop correctly, using knee and hip joints.

## LESSON-TALK.

Bend at knee first, then at hip, going down steadily. Do not allow the children to hold head stiffly back, looking at teacher; rather incline it slightly downward and gaze on floor. Rise slowly, bringing head to position last.

#### 4. Arm and Hand; Arm Floating and Stretching; Fist Closing and Arm Twisting.

Float both arms strongly with forearms leading across chest; left arm above right (see Fig. 33). Carry them out to sides at shoulder level with a strong stretching movement, forearms still leading. Close fists with thumbs outside fingers, turn arms from shoulder joint as far as possible in one direction, then in the opposite. Unclose fists and float arms across chest again, repeating whole exercise three times.

*Time:* Arms! 2. Out! 4. Twist! 2. Back! 4. Float! 2. Out! 4, etc.

The rotators of the arm, which usually receive less exercise than the flexors, are strongly used, while the chest is lifted and broadened.

## LESSON-TALK.

Keep head erect and stretch the arms as much as possible. Do not cross arms on chest; let left arm be above right arm. Hold in mind some thought of breadth and power.

#### 5. Trunk; Twisting, with Bending Backward at Half Side.

Place hands on hips and without moving feet twist trunk around to right until shoulders are at right angles with their normal position. Bend trunk backward in direction half way between spine and right shoulder, letting head droop in same direction (see Fig. 38). Lift trunk and turn front. Twist to left and bend. Repeat whole exercise.

*Time:* Trunk! 2. Twist! 4. Bend! 2. Up! 4. Front! 2.

The muscles of abdomen and lower back are strongly exercised, the chest expanded, and the internal organs directly affected, so that digestion and assimilation are improved.

#### LESSON-TALK.

Do not move the feet while twisting trunk. Let the head begin the backward bend, but do not lift it to position until after the trunk is raised.

### 6. Neck; Bending Forward, with Twisting.

Bend neck forward till chin touches chest; twist slowly to right till chin rests on right shoulder (see Fig. 37); return to front; twist to left; front; repeat; bring head up to position, not by lifting chin, but by pushing upward and backward with crown of head.

*Time:* Neck! 2. Twist! 4. Front! 2 Left! 4. Front! 2.

This exercise is valuable for correcting a faulty carriage of the head and, like the other neck exercises, relieves the brain by accelerating the circulation.

#### LESSON-TALK.

Be careful to keep the chin close to the chest while turning the head front as well as twisting to side. Do not twist shoulders. The exercise cannot be correctly performed if collars are tight or high; they must be loosened or removed for the lesson, or permanently replaced by larger ones.

### 7. Reaching; Both Hands to Floor at Half Side.

Stand on both feet. Raise arms at sides with stretching movement, gradually turning them until palms are front when arms are vertical; reach straight upward with finger-tips;



turn trunk to half right side; reach outward and downward, bending any part of body except knees till fingers touch floor on each side of right foot (see Fig. 42). Lift trunk, letting arms relax and fall easily to sides, while neck relaxes and head is lifted last. Repeat to left.

*Time:* Arms! 2-3-4. Down! 2-3-4. Up! 2-3-4.

The muscles of arms, trunk and legs are strongly stretched, while the circulation is equalized throughout the body.

#### LESSON-TALK.

Most people can with practice touch finger-tips to floor; some are able to lay the palms flat on the floor. Reach upward as far as possible and continue reaching while bending forward. The strain is felt back of the knees.

### **8. Respiratory; Arms Stretching Upward Front, Downward Sides.**

Stand on both feet. Bring hands together in front of body and raise arms, keeping forefingers side by side until directly above head (see Fig. 39); turn palms to sides and carry arms out and down at sides, pushing strongly with forearms (see Fig. 13). Inhale during upward movement; hold breath during downward movement; exhale; repeat.

*Time:* Inhale! 2-3-4. Hold! 2-3-4. Exhale! 2-3-4.

Rapid, insufficient breathing is a sign of weakness. Strong animals breathe slowly. The elephant breathes only about ten times a minute, while the mouse draws ten times as many breaths in the same time. Slow, deep breathing must be a conscious exercise before it becomes an unconscious habit. Holding the breath causes the air to fill the apices of the lungs, while the arm movements expand the chest and increase the flow of blood to the lungs.

## LESSON-TALK.

Stand erect and well poised. Inhale inaudibly through nostrils; exhale slowly, keeping mouth closed. Clothing should be loose enough to allow full expansion of lower ribs.

**9. Arm Swinging; Raising, with Swinging Up and Down.**

Stand firmly on both feet. Raise forearms in front until horizontal at waist-line, with elbows near body and hands hanging passive (see Fig. 22). Swing forearms vigorously up and down, thus shaking hands. Still continuing movement of forearms lift upper arms till they are vertical. Drop to side with swift floating movement.

*Time:* At command, Arms horizontal! raise arms; at Swing! shake forearms rapidly and carry upward. The music should change to something quick and running like a gallop, although the swinging is faster than the counts.

This exercise develops the power of holding the chest firm during vigorous motion of the extremities, thus expressing strength of body and mind; and it also gives flexibility to the wrists and relieves the strain of the finger muscles caused by school work.

## LESSON-TALK.

Let each pupil imagine he has a giant's strength, so that it is easy for him to keep head and chest perfectly still while swinging arms.

**10. Floating, at Shoulder Level with Single Arm; Low Outward Curves with Both Arms.**

Standing on right foot float right arm up across chest, nearly to shoulder level, with palm inward; float out to right side and back to chest (see Figs. 35, 36); turn palm front with thumb down and float to side, and back to chest; turn

palm down and float to side, to chest, to side again and down to position. Standing on left foot float left arm in same manner.

Stand on both feet. Raise forearms, bringing hands toward each other till they touch at waist-line; turn palms up and carry arms outward in curves and down to sides; without stopping the movement, raise forearms slightly, so that palms are front; hold an instant, then turn hands inward and down to position. (See Fig. 43.)

*Time:* Right arm! float to slow waltz music without counting aloud. Left arm! Both arms!

The force gained during the more vigorous exercises is in this gentler one converted into mental power. Perfect harmony of muscular movement is obtained, thus saving nerve-force, which is often wasted in repressing action or in making useless movements. Pupils who have long practised the floating exercises can easily be distinguished from those who have not, by the ease and grace of their movements.

#### LESSON-TALK.

The forearm leads the upward movement, while the hand hangs passive; in the downward movement the forearm is gradually pulled down and the hand follows it. The movement must be slow and easy.

#### LESSON II.

1. Position Exercise; *arms stretching, clasping hands behind head.*
2. Poising; *forward and back, and rising on toes; leg swinging in circle.*
3. Leg; *stepping and knee bending.*
4. **Arm and Hand;** *arm floating and stretching, with alternate fist closing and opening.*

5. Trunk; *twisting, with bending backward at half side.*
6. Neck; *bending backward, with twisting.*
7. Reaching; *both hands to floor at half side.*
8. Respiratory; *arms stretching upward front, downward sides.*
9. Arm Swinging; *raising, with swinging up and down.*
10. Floating; *at shoulder level with single arm; low outward curves with both arms.*

#### 4. Arm and Hand; Arm Floating and Stretching, with Alternate Fist Closing and Opening.

Close fists, with thumbs outside fingers, and float both arms strongly, with forearms leading, across chest. Open fist, turn palms front and carry arms out to sides with a strong stretching movement. Turn palms front, close fist and float back to chest. Repeat three times.

*Time:* Arms! 2. Out! 4. Back! 2. Out! 4.

This exercise uses both the flexors and rotators of the arm, and by its lateral pull expands the chest.

#### LESSON-TALK.

Lift head and chest high and execute the movements as strongly as possible. Hold in mind the thought of strength and precision.

#### 6. Neck Bending Backward, with Twisting.

Bend neck forward till chin touches chest; lift head to position by pushing upward and backward with crown of head. Bend neck directly backward till face is parallel to ceiling; without lifting head, twist to right; to center; to left; to center; lift to position. Repeat.

*Time:* Neck! 2. Up! 4. Back! 2. Right! 4. Center! 2. Left! 4. Center! 2, etc.

This exercise gives strong work to little-used muscles in the back of the neck, relieves the brain, and cultivates correct carriage of the head.

## LESSON-TALK.

Do not expect to twist the neck enough to carry the chin far to either side; keep the face as nearly parallel to ceiling as possible. In raising head from backward position, be conscious only of lifting the crown.

## LESSON III.

1. Position Exercise; *arms stretching, clasping hands behind head.*
2. Poising; *leg swinging in circle and poising forward and back.*
3. Leg; *stepping and knee bending.*
4. Arm and Hand; *arm floating and stretching, with alternate fist closing and opening.*
5. Trunk; *twisting, with bending backward at half side.*
6. Neck; *bending backward, with twisting.*
7. Reaching; *both hands to floor at half side.*
8. Respiratory; *arms stretching upward front, downward sides.*
9. Arm Swinging; *raising, with swinging up and down.*
10. Floating; *at shoulder level with single arm; low outward curves with both arms.*

## 2. Poising; Leg Swinging in Circle and Poising Forward and Back.

Proceed as in Lesson I.; hold right leg behind without touching toe to floor, and poise forward and back on left in same manner as on both. Poise on right.

## LESSON IV.

1. Position Exercise; *arms stretching, clasping hands behind head.*
2. Poising; *leg swinging in circle and poising forward and back.*
3. Leg; *stepping and knee bending.*
4. Arm and Hand; *arm floating and stretching, with alternate fist closing and opening.*
5. **Trunk;** *bending forward and backward, with hands clasped behind head.*
6. Neck; *bending backward, with twisting.*
7. Reaching; *both hands to floor at half side.*
8. Respiratory; *arms stretching upward front, downward sides.*
9. Arm Swinging; *raising, with swinging up and down.*
10. Floating; *at shoulder level with single arm; low outward curves with both arms.*

### 5. **Trunk; Bending Forward and Backward, with Hands Clasped Behind Head.**

Stand firmly on both feet. Raise arms at sides, with a stretching movement, and clasp hands, with fingers interlocked, back of head; bend upper part of chest toward front, letting head droop forward (see Fig. 46); lift to position. Bend backward with a movement which begins with head and then includes upper part of back (see Fig. 47); lift trunk to position. Repeat.

*Time:* Arms! 2. Bend! 4. Up! 2. Back! 4.

In the first movement the internal organs are lifted high in the body; the muscles which surround them are then strongly used; the result is improved digestion and assimilation.



**Fig. 41**



**Fig. 42**



**Fig. 43**



**Fig. 44**



Fig. 45



Fig. 46



Fig. 47



Fig. 48



## LESSON-TALK.

There must be no bending at hips; bend forward only that part of body which is above breast-bone. Do not let elbows droop forward. Lift trunk to position before raising head.

## LESSON V.

1. Position Exercise; *arms stretching, clasping hands behind head.*
2. Poising; *leg swinging in circle and poising forward and back.*
3. Leg; *stepping and knee bending.*
4. Arm and Hand; *arm floating and stretching, with alternate fist closing and opening.*
5. Trunk; *bending forward and backward with hands clasped behind head.*
6. Neck; *bending backward, with twisting.*
7. Reaching; *both hands to floor at half side.*
8. Respiratory; *arms stretching upward front, downward sides.*
9. Arm Swinging; *raising, with swinging up and down.*
10. Floating; *above shoulder level.*

**10. Floating; Above Shoulder Level.**

Stand on right foot. Float right arm, with forearm leading up at side until it forms a graceful curve over the head; float down to shoulder level. Repeat three times and continue down to position at side. Stand on left foot and float left arm. Stand on both feet and float both arms.

For time, effect, and Lesson-Talk, see Lesson I.

## LESSON VI.

1. Position Exercise; *arms stretching, clasping hands behind head.*
2. Poising; *leg swinging in circle and poising forward and back.*
3. Leg; *stepping and knee bending.*
4. Arm and Hand; *arm floating and stretching, with alternate fist closing and opening.*
5. Trunk; *bending forward, backward and to sides, with hands clasped behind head.*
6. Neck; *bending backward, with twisting.*
7. Reaching; *both hands to floor at half side.*
8. Respiratory; *arms stretching upward front, downward sides.*
9. Arm Swinging; *raising, with swinging up and down.*
10. Floating; *above shoulder level.*

**5. Trunk; Bending Forward, Backward and to Sides, with Hands Clasped Behind Head.**

Bend as in Lesson IV. Bend directly to right side, allowing head to droop on shoulders; lift head to position last. Bend to left. (See Fig. 48.)

## LESSON VII.

1. Position Exercise; *arms stretching, clasping hands behind head.*
2. Poising; *leg swinging forward, with heel raising; backward, with sinking.*
3. Leg; *stepping and knee bending.*
4. Arm and Hand; *arm floating and stretching, with alternate fist closing and opening.*

5. Trunk; *bending forward, backward, and to sides, with hands clasped behind head.*
6. Neck; *bending backward, with twisting.*
7. Reaching; *both hands to floor at half side.*
8. Respiratory; *arms stretching upward front, downward sides.*
9. Arm Swinging; *raising, with swinging up and down.*
10. Floating; *above shoulder level.*

**2. Poising; Leg Swinging Forward, with Heel Raising, Backward, with Sinking.**

Swing right leg forward and back while raising and lowering heel of left foot. Repeat three times. Same with left leg.

*Time:* Swing right! Back! Forward! Back! allowing one count for each movement.

This exercise strengthens leg and ankle muscles, but its special value lies in the development of the power of controlling nerve-force.

LESSON-TALK.

The forward movement comes on the heel raising; the backward on the lowering. The old idea of the steadily swinging pendulum in its fixed case will assist the pupil to maintain equilibrium.

**LESSON VIII.**

1. Position Exercise; *arms stretching, clasping hands behind head.*
2. Poising; *leg swinging forward, with heel raising; backward, with sinking.*
3. Leg; *stepping and knee bending.*
4. Arm and Hand; *arm floating and stretching, with alternate fist closing and opening.*

5. Trunk; *bending forward, backward, and to sides, with hands clasped behind head.*
6. Neck; *bending backward with twisting.*
7. Reaching; *both hands to floor at half side.*
8. **Respiratory; arm circling.**
9. Arm Swinging; *raising, with swinging up and down.*
10. Floating; *above shoulder level, with opposite movements.*

### 8. Respiratory; Arm Circling.

Inhale while carrying right arm forward, upward and backward in a large circle (see Fig. 49); hold breath while repeating; exhale. Inhale while carrying left arm over in same manner; hold; exhale. Inhale while carrying both arms over, making the circles perfect and parallel.

*Time:* Right arm! 2-3-4-1-2-3-4. Again! 2-3-4-1-2-3-4. Left arm! etc.

The purpose of this exercise, like that in Lesson I., is to establish the habit of healthful breathing. It gives freedom of action at the shoulder joint, increasing the synovial fluid.

#### LESSON-TALK.

Face squarely to front and do not allow arm to pull chest around to one side. Keep head well poised. Imagine that the arm is a wheel revolving around its axis, the shoulder.

### 10. Floating; Above Shoulder Level, with Opposite Movements.

Float arms as in Lesson V. When both arms are directly above head hold position of left arm and float right arm down to shoulder level; while floating right arm up again float left arm down to shoulder level; continue these opposite movements through several counts (see Fig. 50).

## LESSON IX.

1. Position Exercise; *arms stretching, clasping hands behind head.*
2. Poising; *leg swinging forward, with heel raising, backward, with sinking.*
3. Leg; *stepping and knee bending.*
4. Arm and Hand; *arm floating and stretching; with alternate fist closing and opening.*
5. Trunk; *bending forward, backward, and to sides, with hands clasped behind head.*
6. Neck; *bending backward, with twisting.*
7. **Reaching**; *at sides; trunk twisting; bending; reaching downward.*
8. Respiratory; *arm circling.*
9. Arm Swinging; *raising, with swinging up and down.*
10. Floating; *above shoulder level, with opposite movements.*

**7. Reaching; at Sides; Trunk Twisting; Bending; Reaching Downward.**

Stand on both feet. Raise arms at sides until shoulder high and reach outward; without moving feet, twist trunk to right until left hand points directly front. Reach downward front till fingers of left hand touch floor in front of feet, head turned, looking upward at extended right arm (see Fig. 51). Rise and turn trunk front. Twist to left and reach down. Repeat.

*Time:* Arms! 2. Twist! 4. Down! 2. Up! 4. Front! 2. Position! 4.

This exercise brings into play muscles of shoulder, arm, trunk and thigh, gives flexibility to spine, and accelerates circulation over whole body.

## LESSON-TALK.

Do not allow feet to move. In reaching down to floor with left hand, bend at hip, and if necessary left knee, but do not allow right knee to bend.

## LESSON X.

1. Position Exercise; *arms stretching, clasping hands behind head.*
2. Poising; *leg swinging forward, with heel raising, backward, with sinking.*
3. Leg; *stepping and knee bending.*
4. Arm and Hand; *arm floating and stretching, with alternate fist closing and opening.*
5. Trunk; *bending forward, backward and to sides, with hands clasped behind head.*
6. Neck; *bending backward with twisting.*
7. Reaching; *at sides; trunk twisting, bending; reaching downward.*
8. Respiratory; *arm circling.*
9. Arm Swinging; *raising, with swinging in circles.*
10. Floating; *upward in front to waist-line; turning; downward.*

### 9. Arm Swinging; Raising, with Swinging in Circles.

Raise arms as in Lesson I., swinging forearms in small outward circles, while carrying them upward. Raise while swinging in inward circles.

### 10. Floating; Upward in Front to Waist-Line; Turning; Downward.

Stand on right foot. Raise right forearm in front until it is horizontal, with elbow near body; carry arm to right

front, gradually turning palm front, with fingers pointing outward and downward; hold an instant (see Fig. 52); turn palm down and float down to side. Stand on left foot and float left arm; stand on both feet and float both arms.

For time and effect see Lesson I.

#### LESSON-TALK.

Stand in an expectant attitude. Do not hold neck stiff, but let it move slightly in obedience to reflex action.

## GRADE VII.

### SEVENTH YEAR IN SCHOOL.

#### LESSONS AND DIRECTIONS.

*See Note to Teachers, page 24. For Rising Drill, see page 34.*

#### LESSON I.

Prepare to stand! Stand! Space!

1. **Position Exercise;** *arms stretching and pushing upward.*
2. **Poising;** *leg swinging forward, with heel raising; backward, with sinking.*
- 3 **Leg;** *knee bending and leg circling or stretching.*
4. **Arm and Hand;** *arm floating or stretching, with alternate fist closing and opening.*
5. **Chest;** *expanding and contracting.*
6. **Trunk;** *bending forward, backward, and to sides, with hands clasped behind head.*
7. **Neck;** *bending backward, with twisting.*
8. **Reaching;** *at sides; trunk twisting; bending; reaching downward.*
9. **Respiratory;** *arm circling.*
10. **Arm Swinging;** *raising, with swinging in circles.*
11. **Floating;** *above shoulder level, with opposite movements. Upward front to waist-line; turning; downward.*



## **I. Position Exercise; Arm Stretching and Pushing Upward.**

Raise arms at sides, palms down, until they reach shoulder level; without stopping turn palms front, and continue reaching upward till arms are straight above head; carry them, with same stretching movement, downward and slightly outward in front until down at an angle of thirty degrees with the body; continue pushing backward to an angle of thirty degrees; turn arms and raise to shoulder level with palms up; interlock fingers behind head without touching it; raise hands above head turning palms up and push upward during four counts; unclasp fingers and float to sides, palms down. (See Figs. 1, 10, 23, 29, 17, 44, 53.)

*Time:* Up! 2-3-4. Down! 2-3-4. Back! 2-3-4. Up! 2-3-4-1-2-3-4. Push! 2-3-4. Position! 2-3-4.

As its name indicates, this exercise is designed to bring all the organs of the body into correct position. The last upward pushing is particularly beneficial in lifting the organs high in the body, separating the ribs, and drawing in the stomach and abdomen. The habitual practise of this exercise will improve health and carriage.

### **LESSON-TALK.**

Begin the exercise correctly by standing with weight on balls of feet. Question pupils about importance of keeping internal organs at a high altitude; explain why these organs can not properly perform their functions when they are crowded downward. Illustrate the difference between a slouchy carriage and an erect one. (See Lesson-Talk, page 36.)

## **2. Poising; Leg Swinging Forward with Heel Raising, Backward with Sinking.**

Swing right leg forward and back while raising and lower-

ing heel of left foot. Repeat three times. Same with left leg.

*Time:* Swing right! Back! Forward! Back! one count for each movement.

This exercise strengthens leg and ankle muscles, but its special value lies in the development of the power of controlling nerve-force.

#### LESSON-TALK.

The forward movement comes on the heel raising; the backward on the lowering. The old idea of the steadily swinging pendulum in its fixed case will assist the pupil to maintain equilibrium.

### 3. Leg; Knee Bending and Leg Circling or Stretching.

Standing on left foot carry right foot around with a circular movement until directly behind and a foot or more in distance from left foot; change weight to right foot; bend right knee, straightening left knee in a deep courtesy; rise; carry weight forward to left foot; bring right foot to position and transfer weight easily to it; repeat. Repeat whole exercise.

*Time:* Right foot! 2. Back! 4. Down! 2. Up! 4. Forward! 2. Right foot! 4.

This exercise for girls uses the muscles of thigh and leg, with those of the lower back which assist in holding the trunk erect; it gives free action at the hip joints and an ease of movement which improves the gait in walking.

#### EXERCISE FOR BOYS.

Or, standing on left foot, bend knee, at same time extend right foot in direction to which it points and touch toe lightly to floor. Return to position and repeat twice. Transfer weight to right foot, and extend left foot in same manner (see Fig. 54). Repeat.

*Time:* Down! 2. Up! 4.

This exercise for boys is somewhat more difficult since the whole weight of the body is raised and lowered by calf and thigh muscles.

LESSON-TALK.

In first exercise transfer weight slowly from forward to backward foot; incline trunk forward and keep left knee straight while bending right knee; glide smoothly to forward foot. Keep the trunk erect and square to front while bending left knee and extending right foot.

**4. Arm and Hand; Arm Floating and Stretching, with Alternate Fist Closing and Opening.**

Close fists with thumbs outside fingers, and float both arms strongly with forearms leading, across chest. Open fist, turn palms front, and carry arms out to sides with a strong stretching movement. Turn palms front, close fist, and float back to chest. Repeat three times.

*Time:* Arms! 2. Out! 4. Back! 2. Out! 4.

This exercise uses both the flexors and rotators of the arm, and by its lateral pull, expands the chest.

LESSON-TALK.

Lift head and chest high and execute the movements as strongly as possible. Hold in mind the thought of strength and precision.

**5. Chest Expanding and Contracting.**

Stand on both feet. Place thick of hands on floating ribs with fingers pointing straight forward. Draw sides as near together as possible; expand waist, sending sides as far apart as possible. Repeat three times.

*Time:* Contract! 2-3-4. Expand! 2-3-4, 1-2-3-4. Contract! 2-3-4, 1-2-3-4, etc.

This is an excellent exercise for expansion of lower chest; it also stimulates the action of the internal organs.

## LESSON-TALK.

The hands do not assist except as a guide to the mind. Keep the fingers extended; as the sides contract they will touch, then overlap. Do not call attention to the breathing unless the child holds his breath; he ought naturally to inhale as he expands and exhale as he contracts.

### 6. Trunk; Bending Forward, Backward, and to Sides, with Hands Clasped Behind Head.

Stand firmly on both feet. Raise arms at sides with a stretching movement and clasp hands with fingers interlocked back of head; bend upper part of chest toward front, letting head droop forward; lift to position; bend backward with a movement which begins with head and then includes upper part of back; lift to position; bend directly to right side, allowing head to droop on shoulder; lift head to position last; bend to left in same manner. (See Figs. 46, 47, 48.) Repeat.

*Time:* Arms! 2. Bend! 4. Up! 2. Back! 4. Up! 2, etc.

In the first movement the internal organs are lifted high in the body; in bending, the muscles which surround them are strongly exercised; the result is improved digestion and assimilation.

## LESSON-TALK.

There must be no bending at hips; bend in front so that the break may come at end of breast-bone. Do not let elbows droop forward. Lift trunk to position before raising head.

### 7. Neck; Bending Backward, with Twisting.

Bend neck forward till chin touches chest; lift head to position by pushing upward and backward with crown of head. Bend neck directly backward till face is parallel to

ceiling; without lifting head twist to right; to center; to left; to center; lift to position. Repeat.

*Time:* Neck! 2. Up! 4. Back! 2. Right! 4. Center! 2. Left! 4. Center! 2, etc.

This exercise gives strong work to little-used muscles in the back of the neck, relieves the brain and cultivates correct carriage of the head.

#### LESSON-TALK.

Do not expect to twist the neck enough to carry the chin far to either side; keep the face as nearly parallel to ceiling as possible; it can not reach this position, however, if the neck be constricted by tight clothing. Pupils should wear loose collars.

### 8. Reaching; at Sides; Trunk Twisting; Bending; Reaching Downward.

Stand on both feet. Raise arms at sides until shoulder high and reach outward; without moving feet, twist trunk to right until left hand points directly front. Reach downward front till fingers of left hand touch floor in front of feet, head turned, looking upward at extended right arm. Rise and turn trunk front. Twist to left and reach down. Repeat. (See Fig. 51.)

*Time:* Arm! 2. Twist! 4. Down! 2. Up! 4. Front! 2. Position! 2.

This exercise brings into play muscles of shoulders, arms, trunk, and thighs, gives flexibility to spine, and accelerates the circulation over whole body.

#### LESSON-TALK.

Do not allow feet to move. In reaching down to floor with left hand, bend at hip, and if necessary right knee, but do not allow left knee to bend.

### 9. Respiratory; Arm Circling.

Inhale while carrying right arm forward, up and backward

in a large circle; hold breath while repeating; exhale; inhale while carrying left arm over in same manner; exhale; inhale while carrying both arms over, making the circles perfect and parallel. (See Fig. 49.)

*Time:* Right arm! 2-3-4, 1-2-3-4. Again! 2-3-4, 1-2-3-4. Left arm! etc.

The purpose of this exercise is to establish the habit of healthful breathing. It gives freedom of action to the shoulder-joint, increasing the synovial fluid.

#### LESSON-TALK.

Face squarely to front and do not allow arm to pull chest around to one side. Keep head well poised. Imagine that the arm is a wheel revolving around its axis, the shoulder. Loose clothing is necessary in order to secure perfect freedom of arm movement.

### **10. Arm Swinging; Arm Raising, with Circling Outward and Inward.**

Stand firmly on both feet. Raise forearms until horizontal at waist-line with elbows near body and hands hanging passive (see Fig. 22). Swing forearms vigorously in small outward circles, and continue the movement while raising them above head. Drop to sides with swift floating movement. Raise swinging in inward circles.

*Time:* Raise arms at command, Arms horizontal! At Swing! shake forearms rapidly and carry upward. The music should change to something quick and running like a galop, although the swinging is much faster than the counts.

The chest is that part wherein lies the body's strength; it should always suggest power. The effort to keep it firm while swinging the arms develops the power of self-control. The tension of wrist and finger muscles is also relieved.

## LESSON TALK.

Swing forearms with great vigor, but do not allow head or chest to move in the least. Hold the thought of great strength and power.

**II. Floating; Above Shoulder Level, with Opposite Movements. Upward Front to Waist-Line; Turning; Downward.**

Float arms up at sides with forearms leading, until fingers touch over the head; hold left arm while floating right arm down to right shoulder level; float left arm to left shoulder level and right arm over head. Repeat twice. Hold right arm at shoulder level until left arm reaches same level and float down to position (see Fig. 50).

Stand on right foot. Raise right forearm in front until it is horizontal, with elbow near body; carry arm to right front gradually turning palm front with fingers pointing outward and downward; hold an instant; turn palm down and float down to side. Stand on left foot and float left arm; on both feet and float both arms (see Fig. 52).

*Time:* Both arms! Float to slow waltz music without counting aloud.

The aim of the floating exercises is to gain harmony of muscular movement; reserve power is developed, and beauty and grace of movement cultivated.

## LESSON-TALK.

The movements must be performed in continuous curving lines. Let forearm lead and hand follow passively. Stand in a buoyant attitude and head will respond slightly to movement of arms.

## LESSON II.

1. Position Exercise; *arms stretching and pushing upward.*

2. **Poising**; *swinging free leg in circle; poising and rising on strong foot.*
3. Leg; *knee bending and leg circling or stretching.*
4. **Arm and Hand**; *pushing forward with clasped hands, and arms stretching to sides.*
5. Chest; *expanding and contracting.*
6. Trunk; *bending forward, backward, and to sides, with hands clasped behind head.*
7. Neck; *bending backward with twisting.*
8. Reaching; *at sides; trunk twisting; bending; reaching downward.*
9. Respiratory; *arm circling.*
10. Arm Swinging; *raising, with swinging in circles.*
11. Floating; *above shoulder level, with opposite movements. Upward front to waist-line; turning; downward.*

## 2. **Poising; Swinging Free Leg in Circle; Poising and Rising on Strong Foot.**

Stand on left foot. Swing right leg around left leg in a circle; begin by swinging front and across left leg, then around to right and back of left leg, keeping toe pointed to floor; swing to front and repeat, ending movement with right leg behind and slightly touching left leg, toe raised from floor (see Figs. 40, 41). Poise forward on left foot as far as possible without raising heel from floor or losing the perpendicular; return weight to ball of foot; poise backward on heel; return to ball; rise slowly on ball and toes; lower heel to floor; rise again; lower. Return right foot to position; transfer weight easily to it; swing left leg, etc.

*Time:* Left foot! 2-3-4. Swing right! 2-3-4. Poise forward! 2-3-4. Position! 2-3-4. Back! 2-3-4. Position! 2-3-4. Rise! 2-3-4. Down! 2-3-4, etc.



This exercise strengthens leg and ankle muscles, cultivates the muscular sense, strengthens the nerve-centers, and gives self-command and ease of manner.

## LESSON-TALK.

The trunk must not move during the swinging of the leg. During the forward and backward poising the most noticeable movement is at the ankles, although the body is kept perpendicular by a complex movement of many muscles.

#### 4. Arm and Hand; Pushing Forward with Clasped Hands, and Arms Stretching to Sides.

Raise arms and interlock fingers in front of chest; turn palms front and push forward as far as possible, keeping head erect; unclasp hands and carry horizontally to sides with strong stretching movement; turn arms, float to chest; repeat three times.

*Time:* Arms! 2. Front! 4. Sides! 2. Chest! 4.

The muscles of fingers, arms and shoulders are strongly exercised, the chest is expanded, and the carriage of the head improved.

## LESSON-TALK.

The beneficial effect of the exercise is weakened by any bending forward of head or chest. Push backward slightly with head while pushing forward with hands.

## LESSON III.

1. Position Exercise; *arms stretching and pushing upward.*
2. Poising; *swinging free leg in circle; poising and rising on strong foot.*
3. Leg; *knee bending and leg circling or stretching.*
4. Arm and Hand; *pushing forward with clasped hands, and arms stretching to sides.*
5. Chest; *expanding and contracting.*

6. **Trunk**; *bending and circling.*
7. Neck; *bending backward, with twisting.*
8. Reaching; *at sides; trunk twisting; bending; reaching downward.*
9. Respiratory; *arm circling.*
10. Arm Swinging; *raising, with swinging in circles.*
11. Floating; *above shoulder level, with opposite movements. Upward front to waist-line; turning; downward.*

### 6. Trunk; Bending and Circling.

Stand firmly on both feet. Place hands on hips, thumbs pointing forward, fingers together and pointing straight downward at sides. Bend upper part of chest toward front, letting head droop forward (see Fig. 8); circle trunk to right, back, left and front, bending along the line of the ninth rib; repeat circling from left to right; lift trunk to erect position, raising head last and letting hands slide easily down to sides.

*Time:* Trunk! 2. Down! 4. Right! 2. Back! 4. Left! 2. Front! 4, etc.

The abdominal and back muscles and the diaphragm are strongly used in this exercise, but the most important effect is that resulting from the alternate pressure and relaxation of the vital organs, which strengthens and stimulates them to more vigorous action.

#### LESSON-TALK.

It is not possible to bend over far if the exercise is correctly taken. Let there be no bending at hips; keep them firm and a little in front of their usual position. The trunk must be square to front and the neck relaxed so that head may follow movements of trunk. Keep in mind the thought of the immovability of lower part of body and flexibility of trunk.



**Fig. 49**



**Fig. 50**



**Fig. 51**



**Fig. 52**



Fig. 53



Fig. 54



Fig. 55



Fig. 56

## LESSON IV.

1. Position Exercise; *arms stretching and pushing upward.*
2. Poising; *swinging free leg in circle; poising and rising on strong foot.*
3. Leg; *knee bending and leg circling or stretching.*
4. Arm and Hand; *pushing forward with clasped hands, and arms stretching to sides.*
5. Chest; *expanding and contracting.*
6. Trunk; *bending and circling.*
7. Neck; *bending forward, twisting to one side, bending backward.*
8. Reaching; *at sides; trunk twisting; bending; reaching downward.*
9. Respiratory; *arm circling.*
10. Arm Swinging; *raising, with swinging in circles.*
11. Floating; *above shoulder level, with opposite movements. Upward front to waist-line; turning; downward.*

### 7. Neck; Bending Forward, Twisting One Side, Bending Backward.

Bend neck forward till chin touches chest; twist to right till chin rests on right shoulder (see Fig. 37); tip back of head down on left shoulder until face is parallel with ceiling; raise head, bringing chin down on right shoulder again, and turn front. Repeat to left. Repeat whole exercise.

*Time:* Neck! 2. Right! 4. Back! 2. Raise! 4. Front! 2.

This exercise gives fulness and roundness to muscles of neck, improves carriage of head, counteracting the tendency to throw out chin, and regulates supply of blood going to brain.

## LESSON-TALK.

Do not twist the shoulders while twisting neck. Keep chin close to chest while turning front. Insist on loose collars and explain how freedom of movement is necessary for development.

## LESSON V.

1. Position Exercise; *arms stretching and pushing upward.*
2. Poising; *swinging free leg in circle; poising and rising on strong foot.*
3. Leg; *knee bending and leg circling or stretching.*
4. Arm and Hand; *pushing forward with clasped hands, and arms stretching to sides.*
5. Chest; *expanding and contracting.*
6. Trunk; *bending and circling.*
7. Neck; *bending forward, twisting to one side, bending backward.*
8. Reaching; *at sides; trunk twisting; bending; reaching downward.*
9. Respiratory; *arm circling.*
10. Arm Swinging; *raising, with swinging in circles.*
- II. Floating; *upward at half front; turning and floating downward.*
- II. Floating; Upward at Half Front; Turning and Floating Downward.

Stand on right foot. Float right arm with forearm leading, wrist and hand passive, up halfway between front and side until above head level; turn palm upward, fingers pointing upward and outward; hold position three counts, letting head incline toward arm and looking upward in direction indicated by hand; turn palm down and float arm to position; repeat. Transfer weight easily to left foot and float left arm (see Fig. 55).

For time, effect, and Lesson-Talk, see Lesson I.

## LESSON VI.

1. Position Exercise; *arms stretching and pushing upward.*
2. **Poising**; *swinging free leg forward and back with heel of strong foot raised.*
3. Leg; *knee bending and leg circling or stretching.*
4. Arm and Hand; *pushing forward with clasped hands, and arms stretching to sides.*
5. Chest; *expanding and contracting.*
6. Trunk; *bending and circling.*
7. Neck; *bending forward, twisting to one side, bending backward.*
8. Reaching; *at sides; trunk twisting; bending; reaching downward.*
9. Respiratory; *arm circling.*
10. Arm Swinging; *raising, with swinging in circles.*
11. Floating; *upward at half front; turning and floating downward.*

**2. Poising; Swinging Free Leg Forward and Back with Heel of Strong Foot Raised.**

Stand on left foot. Slowly raise heel; swing right foot forward and back during four counts; lower heel and transfer weight to right foot; raise heel and swing left foot, etc.

*Time:* Rise! 2-3-4. Swing forward! Backward! Forward! Backward! One count for each movement. Down! 2. Right foot! 4, etc. The narrowed base makes it difficult to maintain equilibrium in this exercise, and requires a nicer co-ordination of muscles, and greater self-command.

## LESSON-TALK.

Raise heel slowly and be carefully poised on ball and toes before beginning the leg swinging. Do not look at the other pupils, who may sway unsteadily; rather gaze at some fixed object, and hold the thought of stability.

## LESSON VII.

1. Position Exercise; *arms stretching and pushing upward.*
2. Poising; *swinging free leg forward and back with heel of strong foot raised.*
3. Leg; *knee bending and leg circling or stretching.*
4. Arm and Hand; *pushing forward with clasped hands, and arms stretching to sides.*
5. Chest; *expanding and contracting.*
6. Trunk; *bending and circling.*
7. Neck; *bending forward, twisting to one side, bending backward.*
8. Reaching; *at sides; trunk twisting; bending; reaching downward.*
9. Respiratory; *arms stretching forward, outward and downward.*
10. Arm Swinging; *raising with swinging in circles.*
11. Floating; *upward at half front; turning and floating downward.*
9. Respiratory; **Arm Stretching Forward, Outward, and Downward.**

Inhale while bringing hands together and raising to chest, palms down. Hold breath and extend arms straight forward, fingers together, forefingers touching; carry them strongly out to sides; carry down to position, pushing with forearms. Exhale and repeat.

*Time:* Inhale! 2-3-4. Hold! 2-3-4, 1-2-3-4, 1-2-3-4. Exhale! 2-3-4, etc.

This exercise is to establish the habit of deep, slow breathing, which is customary with all strong animals and men. It forces the air into the apices of the lungs, the parts which are first affected in pulmonary consumption; and it is an excellent exercise for chest expansion.



## LESSON-TALK.

Breathe through the nostrils, with mouth closed. Keep head erect, and hold some thought of buoyancy, as if swimming through ocean of air, and continually ascending.

## LESSON VIII.

1. Position Exercise; *arms stretching and pushing upward.*
2. Poising; *swinging free leg forward and back with heel of strong foot raised.*
3. Leg; *knee bending and leg circling or stretching.*
4. Arm and Hand; *pushing forward with clasped hands, and arms stretching to sides.*
5. Chest; *expanding and contracting.*
6. Trunk; *bending and circling.*
7. Neck; *bending forward, twisting to one side, bending backward.*
8. **Reaching;** *upward, outward at side.*
9. Respiratory; *arms stretching forward, outward and downward.*
10. Arm Swinging; *raising, with swinging in circles.*
11. Floating; *upward at half front; turning and floating downward.*

**8. Reaching; Upward, Outward at Right Side.**

Stand on right foot. Carry left foot out to side as far as possible, toe touching floor; raise right arm at side until upper arm touches head; push outward with palm until arm is halfway between head and shoulder level, fingers pointing directly upward; continue during four counts (see Fig. 56); carry arm easily down to side at same time bringing left foot to position. Repeat with other foot and arm.

*Time:* Left foot! 2. Arm! 4. Push! 2-3-4. Down! 2. Glide left! 4.

This exercise stretches muscles of arm, trunk, and hip, stimulates the circulation, incites the internal organs to more vigorous action, and develops reserve power.

#### LESSON-TALK.

In raising arm, let forearm lead; reflex action will cause the head to incline slightly toward it. Push outward with palm and upward with finger-tips until the opposing foot is lifted from floor, head inclined away from arm. Float arm easily down to side.

### LESSON IX.

1. Position Exercise; *arms stretching and pushing upward.*
2. Poising; *swinging free leg forward and back with heel of strong foot raised.*
3. Leg; *knee bending and leg circling or stretching.*
4. Arm and Hand; *pushing forward with clasped hands, and arms stretching at sides.*
5. Chest; *expanding and contracting.*
6. Trunk; *bending and circling.*
7. Neck; *bending forward, twisting to one side, bending backward.*
8. Reaching; *upward, outward at side.*
9. Respiratory; *arms stretching forward, outward, and downward.*
10. Arm Swinging; *twirling hands outward and inward.*
11. Floating; *upward at half front; turning and floating downward.*

## 10. Arm Swinging; Twirling Hands Outward and Inward.

Stand firmly on both feet, twirl forearms around each other in front of chest, first with an outward, then with an inward movement. Let wrist and hands be passive.

For time, effect, and Lesson-talk, see Lesson I.

## LESSON X.

1. Position Exercise; *arms stretching and pushing upward.*
2. Poising; *swinging free leg forward and back with heel of strong foot raised.*
3. Leg; *knee bending and leg circling or stretching.*
4. Arm and Hand; *pushing forward with clasped hands, and arms stretching at sides.*
5. Chest; *expanding and contracting.*
6. Trunk; *bending and circling.*
7. Neck; *bending forward, twisting to one side, bending backward.*
8. Reaching; *upward, outward at side.*
9. Respiratory; *arms stretching forward, outward, and downward.*
10. Arm Swinging; *twirling hands outward and inward.*
11. Floating; *at sides, touching fingers on shoulders.*

### 11. Floating; at Sides, Touching Fingers on Shoulders.

Stand on right foot. Float right arm up at side to shoulder level; turn palm up; float upward and over, then bend at wrist and touch finger-tips to shoulder; float forearm back to horizontal position; repeat three times; turn and float down to position. Repeat with left arm; both arms.

For time, effect, and Lesson-talk, see Lesson I.

## GRADE VIII.

### EIGHTH YEAR IN SCHOOL.

#### LESSONS AND DIRECTIONS.

*See Note to Teachers, page 24. For Rising Drill, see page 34.*

#### LESSON I.

Prepare to stand! Stand! Space!

1. **Position Exercise;** *arms stretching, and pushing downward at back.*
2. **Poising;** *swinging free leg in circle; poising, rising and holding on strong foot.*
3. **Leg;** *knee bending and leg circling, or stretching.*
4. **Arm and Hand;** *pushing forward with clasped hands, and arms stretching at sides.*
5. **Chest;** *expanding and contracting; lifting and sinking.*
6. **Trunk;** *bending and circling.*
7. **Neck;** *bending forward; twisting to one side; bending backward.*
8. **Reaching;** *upward, outward at side.*
9. **Respiratory;** *arms stretching forward, outward and downward.*
10. **Arm Swinging;** *twirling hands outward and inward.*
11. **Floating;** *at sides, touching fingers on shoulders; upward at half front, turning and floating downward.*

## 1. Position Exercise; Arms Stretching and Pushing Downward at Back.

Raise arms at sides, palms down, till they reach shoulder level; without stopping turn palms front and continue reaching upward till arms are straight above head; carry with same stretching movement downward and slightly outward in front until down at an angle of thirty degrees with body; continue pushing backward to an angle of thirty degrees; turn arms and raise to shoulder level with palms up; interlock fingers behind head without touching it; turn palms upward and raise above head until arms are fully extended; unclasp hands and reach outward, downward, and backward till arms are at an angle of thirty degrees behind body; push downward with palms during four counts; float arms down to position at sides (see Figs. 1, 10, 23, 29, 17, 44, 53, 29).

*Time:* Up! 2-3-4. Down! 2-3-4. Back! 2-3-4. Up! 2-3-4, 1-2 3-4. Down! 2-3-4. Push! 2 3-4. Position! 2 3-4.

This exercise lifts all the organs of body to proper altitude, broadens chest and corrects drooping shoulders, thus improving both health and appearance.

### LESSON-TALK.

Stand with weight of body directly over balls of feet. Do not allow hips to come forward during last movement of pushing backward. Hold some thought of dignity and self-respect (see Lesson-Talk, page 36).

## 2. Poising; Swinging Free Leg in Circle; Poising, Rising and Holding on Strong Foot.

Stand on left foot and swing right leg around left in a circle. Begin by swinging front and across left, then around to right and back of left, keeping toe pointed to floor; end movement with right leg behind and slightly touching left,

toe raised from floor (see Figs. 40, 41). Poise forward on left foot as far as possible without raising heel from floor or losing the perpendicular; return weight to ball of foot; poise backward on heel, return to ball; rise slowly on ball and toes; hold position during four counts; lower heel to floor; rise again; hold; lower. Place right foot on floor; transfer weight easily to it and repeat, swinging left and poising on right.

*Time:* Swing right! 2-3-4. Poise forward! 2-3-4. Position! 2-3-4. Back! 2-3-4. Position! 2-3-4. Rise! 2-3-4. Hold! 2-3-4. Down! 2-3-4, etc.

This exercise strengthens leg and ankle muscles, cultivates the muscular sense, strengthens the nerve-centers, and gives ease of manner.

#### LESSON-TALK.

The trunk must not move during the swinging of the leg. During forward and backward poising the most noticeable movement is at ankles, although the body is kept perpendicular by a complex movement of many muscles.

### 3. Leg; Knee Bending and Leg Circling or Stretching.

Standing on left foot carry right foot around with a circular movement until directly behind and a foot or more in distance from left foot; change weight to right foot; bend right knee, straightening left knee in a deep courtesy; rise, carry weight forward to left foot; bring right foot to position and transfer weight easily to it. Repeat whole exercise.

*Time:* Right foot! 2. Back! 2. Down! 2. Up! 4. Forward! 2. Right! 4.

This exercise for girls uses muscles of thigh and leg, with those of lower back which assist in holding the trunk erect; it gives free action at the hip-joints, and an ease of movement which improves the gait.

Or, standing on left foot bend knee and at same time extend right foot in direction to which it points, and touch toe lightly to floor (see Fig. 54). Return to position and repeat. Transfer weight to right foot and extend left foot in same manner.

*Time:* Down! 2. Up! 2.

This exercise for boys is somewhat more difficult since the whole weight of the body is raised and lowered by calf and thigh muscles.

#### LESSON-TALK.

In first exercise transfer weight slowly from forward to backward foot; incline trunk forward and keep left knee straight while bending right knee; glide smoothly to forward foot. Keep the trunk erect and square to front while bending left knee and extending right foot.

#### 4. Arm and Hand; Pushing Forward with Clapsed Hands and Arms Stretching at Sides.

Raise arms and interlock fingers in front of chest; turn palms front and push forward as far as possible, keeping head erect; unclasp hands and carry horizontally to sides with strong stretching movement; turn arms and float to chest; repeat three times.

*Time:* Arms! 2. Front! 4. Sides! 2. Chest! 4.

The muscles of fingers, arms, and shoulders are strongly exercised, the chest is expanded, and the carriage of the head improved.

#### LESSON-TALK.

The beneficial effect of this exercise is weakened by any bending forward of head or chest. Push backward slightly with head while pushing forward with hands. Hold in mind the thought of controlled force.

### 5. Chest; Expanding and Contracting; Lifting and Sinking.

Stand on both feet. Place thick of hands on floating ribs with fingers pointing straight forward. Draw sides as near together as possible; expand waist sending sides as far apart as possible. Repeat three times. Place tips of fingers on upper chest and lower it as much as possible; lift it directly upward toward chin. Repeat three times.

*Time:* Contract! 2-3-4. Expand! 2-3-4. Contract! 2-3-4, 1-2-3-4, etc. Sink! 2-3-4, 1-2-3-4. Raise! 2-3-4, 1-2-3-4, etc.

This is an excellent exercise for chest-expansion, and correction of head carriage; it strengthens the internal organs, especially the stomach, and improves digestion.

#### LESSON-TALK.

The hands do not assist except as a guide to the mind. Keep the fingers extended; as the sides contract they will touch, then overlap. As the chest is lowered, the elbows will naturally rise; as chest rises they will sink. Do not call attention to breathing unless the pupil holds his breath; he ought naturally to inhale as he expands, and exhale as he contracts.

### 6. Trunk; Bending and Circling.

Stand firmly on both feet. Place hands on hips, thumbs pointing forward, fingers together and pointing straight downward at sides. Bend upper part of chest toward front, letting head droop forward (see Fig. 8); circle trunk to right, back, left and front, bending along the line of the ninth rib; repeat, circling from left to right; lift trunk to erect position, raising head last, and letting hands slide easily down to sides.



*Time:* Trunk! 2. Down! 4. Right! 2. Back! 4. Left 2. Front! 4, etc.

The abdominal and back muscles and the diaphragm are strongly used in this exercise, but its most important effect is that resulting from the alternate pressure and relaxation of the vital organs, which strengthens and stimulates them to more vigorous action.

#### LESSON-TALK.

It is not possible to bend over far if the exercise is correctly taken. Let there be no bending at the hips; keep them firm and a little in front of their usual position. The trunk must be square to front and neck relaxed, so that head may follow movements of trunk. Keep in mind the thought of the immovability of lower part of body and flexibility of trunk.

### **7. Neck. Bending Forward; Twisting to One Side; Bending Backward.**

Bend neck forward till chin touches chest; twist to right until chin rests on right shoulder (see Fig. 37); tip back of head down on left shoulder until face is parallel with ceiling; raise head bringing chin down on right shoulder again, and turn front. Repeat to left. Repeat whole exercise.

*Time:* Neck! 2. Right! 4. Back! 2. Raise! 4. Front! 2.

This exercise gives fulness and roundness to muscles of neck, improves carriage of head, counteracting tendency to throw out chin, and regulates supply of blood going to brain.

#### LESSON-TALK.

Do not twist shoulders while twisting neck. Keep chin close to neck while turning front. Insist on loose collars and explain how freedom of movement is necessary for development.

### 8. Reaching; Upward, Outward at Right Side.

Stand on right foot. Carry left foot out to side as far as possible, toe touching floor; raise right arm at side until upper arm touches head; push outward with palm until arm is half way between head and shoulder level, fingers pointing directly upward; continue during four counts; carry arm easily down to side at same time bringing left foot to position. Repeat with other foot and arm (see Fig. 56).

*Time:* Left foot! 2. Arm! 4. Push! 2-3-4. Down! 2. Glide left! 4.

This exercise stretches muscles of arm, trunk and hip, stimulates circulation, incites the internal organs to more vigorous action, and develops reserve power.

#### LESSON-TALK.

In raising arm, let forearm lead; reflex action will cause the head to incline slightly toward it; push outward with palm and upward with finger-tips until the opposing foot is lifted from floor. Float arm easily down to side. Think of reaching upward till the whole body seems lifted, although the strong foot remains on floor.

### 9. Respiratory; Arm Stretching Forward, Outward and Downward.

Inhale while bringing hands together and raising to chest, palms down. Hold breath and extend arms straight forward, fingers together, forefingers touching; carry them strongly out to sides; carry down to position, pushing with forearms. Exhale and repeat. Sometimes exhale while pushing downward.

*Time:* Inhale! 2-3-4. Hold! 2-3-4, 1-2-3-4, 1-2-3-4. Exhale! 2-3-4, etc.

This exercise is to establish the habit of deep, slow breathing which is customary with all strong animals and men. It

forces the air into the apices of the lungs, the parts which are first affected in pulmonary consumption, and is an excellent exercise for chest-expansion.

## LESSON-TALK.

Breathe through the nostrils, with mouth closed. Keep head erect, and hold some thought of buoyancy, as if swimming through ocean of air and continually ascending.

**10. Arm Swinging; Twirling Hands Outward and Inward.**

Stand firmly on both feet; twirl forearms around each other in front of chest, first with an outward, then with an inward movement. Let wrists and hands be passive.

*Time:* Raise arms at command, Arms horizontal! At Swing! shake forearms rapidly and carry upward. The music should change to something quick and running like a galop, although the swinging is much faster than the counts.

This exercise strengthens arms, gives flexibility to wrists, and relieves tension of finger muscles, but its chief value lies in the development of power of self-command, and the consequent dignity which it adds to a person's appearance.

## LESSON-TALK.

Swing forearms as vigorously as possible without moving hand or chest. Hold in mind thoughts of strength, dignity, and control.

**11. Floating; at Sides, Touching Fingers on Shoulders; Upward at Half Front, Turning and Floating Downward.**

Stand on right foot. Float right arm up at side to shoulder level; turn palm up, float forearm upward and over, then bend at wrist and touch finger-tips to shoulder; float forearm back to horizontal position; repeat three times; turn and float down to position. Repeat with left arm; both arms.

Stand on right foot. Float right arm with forearm leading, wrist and hand passive, up half way between front and side until above head level; turn palm upward, fingers pointing upward, and outward at half side; hold position three counts, letting head incline toward arm and looking upward in direction indicated by hand (see Fig. 53); turn palm down and float arm to position. Repeat. Transfer weight easily to left foot and float left arm. Stand on both feet and float both arms, looking upward front while holding arms at high position.

*Time:* Float to slow waltz music without counting aloud.

The practise of the floating exercises will remove tension of muscles by obtaining control of nerve-force, thus preventing useless expenditure, and avoiding needless fatigue. Beauty of expression of arms is acquired, and repose of manner cultivated.

#### LESSON-TALK.

Stand in a buoyant, expectant attitude, and reflex action will cause a slight movement of head in opposition to that of arm. All the movements are continuous, and the forearm always leads while wrist and hand remain passive. Hold thought of continuity and ease of movement.

### LESSON II.

1. Position Exercise; *arms stretching and pushing downward at back.*
2. Poising; *swinging free leg in circle; poising, rising and holding on strong foot.*
3. Leg; *knee bending and leg circling, or stretching.*
4. Arm and Hand; *pushing forward with clasped hands, and arms stretching at sides.*
5. Chest; *expanding and contracting; lifting and sinking.*
6. Trunk; *bending and circling.*

7. Neck; *bending forward; twisting to one side; bending backward.*
8. Reaching; *upward and backward.*
9. Respiratory; *arms stretching forward, outward and downward.*
10. Arm Swinging; *twirling hands outward and inward.*
11. Floating; *at sides, touching fingers on shoulders; upward at half front, turning and floating downward.*

### 8. Reaching; Upward and Backward.

Stand on right foot. Extend left leg as far as possible in the direction to which it points, and touch toe to floor. Raise right arm in front and carry it over backward till it forms a straight line with the extended leg; turn palm upward and push up with it as strongly as possible (see Fig. 57). Float arm down to side, at same time bringing left foot to position. Repeat with other foot and arm.

*Time:* Left foot! 2. Arm! 4. Push! 2-3-4. Down! 2. Glide left! 4.

The general effect of this exercise is the same as in the sideward reaching.

#### LESSON-TALK.

Raise the arm with forearm leading, hand relaxed. Reach upward and backward until opposing leg is lifted from floor in front. Keep body well poised on ball of foot and do not allow trunk to incline backward while reaching.

### LESSON III.

1. Position Exercise; *arms stretching and pushing downward at back.*
2. Poising; *swinging free leg in circle; poising, rising and holding on strong foot.*
3. Leg; *knee bending and leg circling, or stretching.*

4. **Arm and Hand;** *pushing forward with clasped hands; arm stretching; fist closing and arm twisting.*
5. **Chest;** *expanding and contracting; lifting and sinking.*
6. **Trunk;** *bending and circling, with hands clasped behind head.*
7. **Neck;** *bending forward; twisting to one side; bending backward.*
8. **Reaching;** *upward and backward.*
9. **Respiratory;** *arms stretching forward, outward and downward.*
10. **Arm Swinging;** *twirling hands outward and inward.*
11. **Floating;** *at sides, touching fingers on shoulders; upward at half front, turning and floating downward.*

**4. Arm and Hand; Pushing Forward with Clasped Hands; Arm Stretching; Fist Closing and Arm Twisting.**

Raise arms and interlock fingers in front of chest; turn palms front and push forward as far as possible, keeping head erect; unclasp hands and carry horizontally to sides with strong stretching movement; close fist with thumbs outside fingers, twist arms from shoulder-joint as far as possible in one direction, then in opposite direction; unclose fists and float arms back to chest again. Interlock fingers and repeat exercise three times.

*Time:* Arms! 2. Front! 2. Sides! 2. Twist! 4. Back! 2. Float! 4

For effect and Lesson-Talk, see Lesson I.

**6. Trunk; Bending and Circling, with Hands Clasped Behind Head.**

Stand firmly on both feet. Turn palms forward, raise arms, and clasp hands behind head, interlocking fingers.

Bend upper part of chest toward front, and circle trunk as in Lesson I. Keep the elbows in a straight line.

The raised arms increase the difficulty of the movement, giving stronger work to the muscles.

For effect and Lesson-Talk, see Lesson I.

### LESSON IV.

1. Position Exercise; *arms stretching and pushing downward at back.*
2. Poising; *swinging free leg in circle; poising, rising and holding on strong foot.*
3. Leg; *foot circling.*
4. Arm and Hand; *pushing forward with clasped hands; arm stretching; fist closing and arm twisting.*
5. Chest; *expanding and contracting; lifting and sinking.*
6. Trunk; *bending and circling, with hands clasped behind head.*
7. Neck; *bending forward, twisting to one side, bending backward.*
8. Reaching; *upward and backward.*
9. Respiratory; *arms stretching forward, outward and downward.*
10. Arm Swinging; *twirling hands outward and inward.*
11. Floating; *at sides, touching fingers to shoulders with opposite movements.*

#### 3. Leg; Foot Circling.

Place hands on hips, thumbs forward, fingers together and pointing straight downward at sides. Advance right foot and lift slightly from floor; move foot around in ankle joint in as large a circle as possible, circling toward right. Repeat three times. Circle left foot.

*Time:* Right foot! 2. Circle! 4, etc.

This exercise strengthens muscles that move foot, and gives freedom at ankle joint.

#### LESSON-TALK.

Stand firmly poised on strong foot, and allow no movement of head or trunk. Think of stability and freedom of movement.

### II. Floating; at Sides, Touching Fingers to Shoulders with Opposite Movements.

Float both arms up at sides, touching fingers to shoulders as in Lesson I. Hold right arm up until left arm floats down to horizontal, then move both with opposite movements. At end of exercise hold left arm horizontal until right arm reaches same plane, then float both arms down to sides.

For time, effect, and Lesson-Talk, see Lesson I.

## LESSON V.

1. Position Exercise; *arms stretching and pushing downward at back.*
2. Poising; *swinging free leg in circle, with rising on toes and lowering heel.*
3. Leg; *foot circling*
4. Arm and Hand; *pushing forward with clasped hands; arm stretching; fist closing and arm twisting.*
5. Chest; *expanding and contracting; lifting and sinking.*
6. Trunk; *bending and circling, with hands clasped behind head.*
7. Neck; *bending forward; twisting to one side; bending backward.*
8. Reaching; *upward and backward.*



9. **Respiratory;** *arms stretching upward front; hands clasping behind head; arms stretching downward at sides.*
10. **Arm Swinging;** *twirling hands outward and inward.*
11. **Floating;** *at sides, touching fingers to shoulders with opposite movements.*
2. **Poising; Swinging Free Leg in Circle, with Rising on Toes and Lowering Heel.**

Rising on toes of left foot while swinging right leg around left leg in first part of circle described in Lesson I. Lower heels while completing circle. Repeat three times. Stand on right foot and repeat on left foot.

*Time:* Rise! (or Swing!) 2. Down! 4.

The effect of this exercise is described in Lesson I.

**9. Respiratory; Arms Stretching Upward Front; Hands Clasping Behind Head, Arms Stretching Downward at Sides.**

Stand on both feet. Bring hands together and raise extended arms in front, keeping forefingers side by side until straight above head (see Fig. 39); clasp hands behind head, interlocking fingers; unclasp hands, turning palms toward sides, and carry arms outward at sides and downward to position, pushing strongly with forearms. Inhale during upward stretching; hold breath with hands clasped behind head; exhale during remainder of exercise. Repeat.

*Time:* Inhale! 2-3-4. Hold! 2-3-4, 1-2-3-4. Exhale! 2-3-4, etc.

The effect of this exercise is described in Lesson I.

LESSON-TALK.

Hold head erect and breathe through nostrils. Stretch arms strongly as possible. Hold thoughts of strength and expansion.

## LESSON VI.

1. Position Exercise; *arms stretching and pushing downward at back.*
2. Poising; *swinging free leg in circle with rising on toes and lowering heel.*
3. Leg; *foot circling.*
4. Arm and Hand; *pushing forward with clasped hands; arm stretching; fist closing and arm twisting.*
5. Chest; *expanding and contracting; lifting and sinking.*
6. Trunk; *bending and circling, with hands clasped behind head.*
7. Neck; *bending forward; twisting to one side; bending backward.*
8. Reaching; *upward and forward.*
9. Respiratory; *arms stretching upward front; hands clasping behind head; arms stretching downward at sides.*
10. Arm Swinging; *twirling hands outward and inward.*
11. Floating; *at sides, touching fingers to shoulders with opposite movements.*

**8. Reaching; Upward and Forward.**

Stand on left foot. Put right foot forward as in a long step and transfer weight to it, leaving left foot behind with toe on floor. Raise right arm, forearm leading, half way between front and side until it forms an angle of forty-five degrees with head; raise hand and reach as far as possible, pushing forward with palm (see Fig. 58); float arm down to side; transfer weight back to left foot; to right foot and repeat exercise with left foot and arm.

*Time:* Right foot and forward! 2. Arm! 4. Reach!  
2-3-4. Down and glide left! 2. Glide right! 4, etc.

For effect and Lesson-Talk, see Lesson I.

## LESSON VII.

1. Position Exercise; *arms stretching and pushing downward at back.*
2. Poising; *swinging free leg in circle while standing on toes.*
3. Leg; *foot circling.*
4. Arm and Hand; *pushing forward with clasped hands; arm stretching; fist closing and arm twisting.*
5. Chest; *expanding and contracting; lifting and sinking.*
6. Trunk; *bending and circling, with hands clasped behind head.*
7. Neck; *bending forward; twisting to one side; bending backward.*
8. Reaching; *upward and forward.*
9. Respiratory; *arms stretching upward front; hands clasping behind head; arms stretching downward at sides.*
10. Arm Swinging; *twirling outward and carrying upward and downward.*
11. Floating; *at sides, touching fingers to shoulders with opposite movements.*

## 2. Poising; Swinging Free Leg in Circle while Standing on Toes.

Rise on toes of left foot; hold while swinging right leg around in circle as described in Lesson I.

## 10. Arm Swinging; Twirling Outward and Carrying Upward and Downward.

Twirl forearms around each other with outward movement as in Lesson I, and at same time raise arms till they are directly over head; continue twirling while lowering arms; return to position.

## LESSON VIII.

1. Position Exercise; *arms stretching and pushing downward at back.*
2. Poising; *swinging free leg in circle while standing on toes.*
3. Leg; *foot circling.*
4. Arm and Hand; *pushing forward with clasped hands; arm stretching; fist closing and arm twisting.*
5. Chest; *expanding and contracting; lifting and sinking.*
6. Trunk; *bending and circling, with hands clasped behind head.*
7. Neck; *bending forward; twisting to one side; bending backward; twisting.*
8. Reaching; *upward and forward.*
9. Respiratory; *arms stretching upward front; hands clasping behind head; arms stretching downward at sides.*
10. Arm Swinging; *twirling outward and carrying upward and downward.*
11. Floating; *at sides, touching fingers to shoulders with opposite movements.*

**7. Neck; Bending Forward; Twisting to One Side; Bending Backward; Twisting.**

Bend neck forward till chin touches chest; twist to right until chin rests on right shoulder; tip back of head down on left shoulder till face is parallel with ceiling; without lifting head from shoulder twist neck toward back; raise head, bringing chin down on right shoulder and turn front. Repeat to left. Repeat whole exercise.

*Time:* Neck! 2. Right! 4. Back! 2. Twist! 4. Up! 2. Front! 4, etc.

The effect is the same as described in Lesson I. The last

twisting movement, which is necessarily slight, affects muscles in back of neck which are seldom used, freeing circulation and relieving brain.

## LESSON IX.

1. Position Exercise; *arms stretching and pushing downward at back.*
2. Poising; *swinging free leg in circle while standing on toes.*
3. Leg; *foot circling.*
4. Arm and Hand; *pushing forward with clasped hands; arm stretching; fist closing and arm twisting*
5. Chest; *expanding and contracting; lifting and sinking.*
6. Trunk; *bending and circling, with hands clasped behind head.*
7. Neck; *bending forward; twisting to one side; bending backward; twisting.*
8. Reaching; *upward and forward.*
9. Respiratory; *arms stretching upward front; hands clasping behind head; arms stretching downward at sides.*
10. Arm Swinging; *twirling outward and carrying upward and downward.*
- II. Floating; *up to head at half side.*

### II. Floating; Up to Head at Half Side.

Stand on right foot. Turn palm of right hand front and float arm up to head until lower part touches right of forehead (see Fig. 59); turning palm down, float arm downward to side. Repeat. Transfer weight easily to left foot and repeat with left arm. Stand on both feet and float both arms.

Effect and Lesson-Talk are described in Lesson I.

## LESSON X.

1. Position Exercise; *arms stretching and pushing downward at back.*
2. Poising; *swinging free leg in circle while standing on toes.*
3. Leg; *foot circling.*
4. Arm and Hand; *pushing forward with clasped hands; arm stretching; fist closing and arm twisting.*
5. Chest; *expanding and contracting; lifting and sinking.*
6. Trunk; *bending and circling with hands clasped behind head.*
7. Neck; *bending forward; twisting to one side; bending backward; twisting.*
8. Reaching; *upward and forward.*
9. Respiratory; *arms stretching upward front; hands clasping behind head; arms stretching downward at sides.*
10. **Arm Swinging;** *twirling inward and carrying upward and downward.*
11. Floating; *up to head at half side.*
10. **Arm Swinging; Twirling Inward and Carrying Upward and Downward.**

Twirl arms as in Lesson VII. with inward instead of outward movement.

## MARCHING AND TACTICS.

### NOTE TO TEACHERS.

Do not expect the children to start or step together at first. Small children may be taught to do so, but it is difficult for them, and, as marching ought to be a recreation, it is better not to require it. For this reason military commands, requiring strict obedience, are not used until the third year is reached.

The children rise and stand at the right of their chairs at the commands, Prepare to stand! Stand! The common serpentine marching is best adapted to most schoolrooms. Alternate files, the second, fourth, sixth, etc., face the back of the room. At the words, Ready! Begin! all start. The first file marches across the front of the room, and down the aisle of the last file, which is by that time vacant.

Continue marching through the aisles until each child arrives at the starting-point. The children must stand in an even number of files, or first march down the left outside aisle. Or all may face front; the first file marches across the front of the room, the second file waits and falls in behind the last child in first file, the third file behind second file, etc. They may march around the room several times; but, to end the march, they must march along the back of the room and enter the aisles from the rear, the first file marching down its own aisle, the first child of the second file down the second aisle, etc.

Be sure that the children have the erect position when they start, and if they begin to stoop call their attention to the fact.

Let the arms be carried easily, at the sides, not stiffly straight, but swinging slightly with the movement of the body.

If there is no piano in the room, the teacher may count, Left! Right! or tap with a pencil or sing. There may be a boy in the class who is expert with the clappers. At any lesson the teacher may give any of the marching movements learned in the preceding lesson.

Once in a while let the children play "Alice Says Do This" (see Games). The leader must not hurry too quickly from one movement to another. Frequently march down the wide aisles by twos, clasping hands, and fall into single files in the narrow aisles. Remember to open windows and freshen the air of the room during the marching period.



**GRADE I.**  
**FIRST YEAR IN SCHOOL.**  
**LESSON I.**

1. MARCHING; *arms at sides.*
2. MARCHING; *hands on hips.*
3. RUNNING.

1. Serpentine marching as described in note.
2. Place hands on hips and march; change position of arms at calls, Arms at sides! Hands on hips!
3. Run with arms hanging at sides; run with arms bent at elbows, forearms in horizontal line; run with hands on hips; run on toes.

**LESSON II.**

1. MARCHING; *hands clasped over head.*
2. RUNNING; *with arms waving.*
3. MARCHING AND JUMPING FROM PLATFORM.

1. March, and at the call, Hands clasped over head! turn arms outward at sides and carrying them upward, interlock fingers above head.

2. Run, and at the call, Flying! wave arms up and down above shoulder level until the call, Arms at sides!

3. One file marches up to platform; then each child jumps from it to the floor, landing on toes, with knees bent. After a little practise, when all understand the manner of landing, the jumping may be added to the regular serpentine marching, the first file marching across the platform, jumping off and continuing the march, the others following.

Class jumping to counts is not taught in the first two grades; but all children like to jump, and can not be taught too early that they must land on the toes, with knees bent.

### LESSON III.

1. MARCHING; *hands clasped behind head.*
2. SKIPPING.
3. MARCHING AND "JUMPING OVER CANDLE."

1. March, and at the call, Hands behind head! turn arms outward at sides, and carrying them upward, interlock fingers behind head. Head must be pushed back against hands and not allowed to droop forward.

2. A little forward hop is made on one foot, other foot follows it; the same foot leads all the time, and the toe of the other comes up only to its heel. Do not be particular at first which foot leads the movement.

3. Head boy of first file takes his place in front of the candle, while the other children march, repeating the lines:

"Jack, be nimble; Jack, be quick;  
Jack, jump over the candlestick."

At the last word all halt, and the boy jumps over the candle. If a successful jump is made, all repeat:

"Jack jumped high and Jack jumped strong,  
The candle stood and burned there long."

If unsuccessful they say:

"Jack hit the candle and put it out,  
Jack in the dark was left to pout."

Meanwhile, the jumper takes his place at foot of line, and next head child goes to the candle. Children march as before, repeating the first couplet. If the jumper is a girl the word "Jill" may be substituted for "Jack." All the children may be allowed to jump, standing in their places, when Jack jumps over the candle.

## LESSON IV.

1. MARCHING; *on tiptoe.*
2. HOPPING; *on both feet.*

1. March, and at the call, Tiptoe! raise the heels and continue walking on toes until the call, Heels down! Only a short distance must be tried at first.

2. Hopping on both feet must also be tried only a few steps at a time. Alternate four hops with four or eight steps in marching, or change step at command of teacher. Or, let all the files hop forward a few steps; then turn and march to place. Repeat.

## LESSON V.

1. MARCHING; *with hand clapping.*
2. MARCHING AND JUMPING.

1. Clap once for each left step, raising arms till forearms are horizontal in front of body. Vary the clapping by doing it in a "rub-a-dub" time.

2. Mark "the brook" on the floor with chalk and jump over it (see Games).

## LESSON VI.

1. MARCHING; *fingers touching over head.*
2. MARCHING; *sideways.*

1. March, and at the call, Touch fingers over head! turn arms at side, and, carrying them upward, touch the fingertips together, palms downward, arms forming a graceful curve.

2. The children, standing in files, turn to one side, turning on toes and not on heels; then move sideways with ordinary walking step, crossing one foot over in front of the other.

## LESSON VII.

MARCHING; *with direction drill, turning, pointing, bowing or courtesying.*

The direction drill is used during the first two years as a preparation for the facing tactics that come later. Begin by asking which is the busy hand,—the hand that holds the pencil, cuts food, butters bread.

“The right hand loves to work;  
The left would rather shirk;”

Or:

“Every child has servants ten,  
Short or plump or taper;  
Strong men five hold every pen,  
Lazy men the paper;”

This will help the children to remember which is the right and which the left.

Have them turn faces in another direction and ask them which is the right hand and which the left hand. Then explain that the direction right is toward the right hand, whichever way they may be facing. Ask them to point to right and to left; to turn and bow to right, or to courtesy. Once in a while when they are facing to one side or to the back of the room, ask them directions, that they may not get the idea that their right is always toward the same side of the room. Front and back are more easily learned. The following lines are useful in enabling children to remember hands and directions:

“North or south, or east or west,  
Where'er the compass ranges,  
Whichever way I turn or go,  
My right side never changes.

On my right side is my right hand,  
The hand that does my work;

Upon my left is my left hand,  
 The hand that likes to shirk.  
 So when I wish to turn to right,  
 I look at my right hand,  
 And then I know which way to turn,  
 No matter where I stand."

While the children are marching about the room, have them halt and take the drill.

## LESSON VIII.

1. MARCHING AND JUMPING OVER BOX.
2. MARCHING AND VAULTING.

1. Place on the floor a box or something a little more difficult to jump over than the candle. Let the children march to it and jump over in turn.

2. Place a chair in the open space on the floor, and when the line reaches it in marching, each child, in turn, puts his hands on the seat, and gives a swinging leap forward, landing beyond the chair. If the chair slides with the movement, let someone stand behind to steady it.

## LESSON IX.

1. MARCHING; *with fingers on shoulders.*
2. HOP AND SKIP.
3. MARCHING AND VAULTING; *with one hand.*

1. March with tips of fingers resting lightly on shoulders, elbows pointing directly to sides, not hanging toward the front.

2. Hop and skip, first on one foot then on the other, with arms at sides.

3. Vault, placing only one hand on the chair instead of both.

## LESSON X.

1. MARCHING, JUMPING AND REACHING.

2. MARCHING; VAULTING TWICE.

1. Draw a line high on the blackboard; let each child, as he marches past, jump up and try to reach it with his right hand. March in the other direction, reaching with the left hand. A nail or a hook may be reached for instead of the line, or each child may take a piece of chalk and try to see who can make the highest mark.

2. Place two chairs on the floor, a short distance apart, and, after vaulting one, take the second without stopping.

## GRADE II.

### SECOND YEAR IN SCHOOL.

*See Note to Teachers, page 191.*

#### LESSON I.

1. MARCHING; *with arms folded behind back.*
2. MARCHING; *on heels.*
3. RUNNING; *raising foot behind.*

1. At call, Fold arms behind back! children carry arms around behind back. Care must be taken that in doing it the head is not pushed forward. The position is too difficult to hold very long at first trial.

2. Marching on heels is also difficult of execution, and must not be practised for more than a dozen steps at a time. Body must be kept erect, and not allowed to sway.

3. Run, raising foot high behind and straightening toes.

#### LESSON II.

1. MARCHING; *arms folded on chest.*
2. RUNNING AND JUMPING.

1. In marching with arms folded on chest, head must be held erect and chest high.

2. Set some object on the floor and let the children run down the aisle and jump over it, in turn. Be careful that each jumper lands on toes with knees bent. Or, draw two lines on the floor and practise jumping over the "brook" (see Games).

## LESSON III.

1. MARCHING; *with right hand on hip, left on shoulder.*
2. HOP AND SKIP; *with hands on hips.*

1. March with right hand on right hip, fingers pointing forward and thumb backward; fingers of left hand resting lightly on left shoulder, both elbows pointing directly to the sides.

2. Hop and skip with one foot, then the other foot, both hands on hips and head held well up and back.

## LESSON IV.

1. MARCHING; *with bean-bags on head.*
2. RUNNING, AND VAULTING; *with both hands.* RUNNING, AND VAULTING; *with one hand.*

1. Correct position of body and head must be taken before bag is placed on the head; then it must not be allowed to fall on the floor. At the first lesson let all march once around the room holding bag on head with right hand; the next time around see how many can keep it on head without touching it with hand. Older children hold bags in right hand and at a signal place them on head; then, after marching, remove them at signal with one hand; this need not be insisted on at first. If bean-bags are not obtainable, books may be used, but they are somewhat objectionable from the fact that they do not yield themselves to the shape of the head, and with some children necessitate a strained and unnatural position.

2. Place a chair in an open space on the floor. The children run along, and when they reach the chair place both hands on its seat, and taking a swinging leap, land beyond the chair. After that can be done easily, vault, using only one hand, the one on the side nearest the chair.



## LESSON V.

1. MARCHING; *with hands clasped over head, palms upward.*
2. HOPPING; *on one foot.*

1. At call, Hands over head, palms upward! raise arms over head, interlocking fingers with palms downward, and immediately turn them so that palms are upward.

2. Hop on ball of one foot, for about a dozen steps.

## LESSON VI.

1. MARCHING; *clapping hands above head.*
2. RUNNING, JUMPING, AND REACHING.

1. Mark time by hand clapping with hands above head instead of in front of body. Head must not be allowed to incline forward during clapping.

2. Mark a line high up on blackboard, and as children run, let them jump up and try to reach it. Or let them hold crayon in hand and jump to see who can make the highest mark.

## LESSON VII.

1. MARCHING; *with grain-sowing.*
2. RUNNING AND VAULTING; *twice.*

1. Raise and curve left arm, as if holding a round measure or basket against chest; make motion of putting right hand into measure while stepping forward on left foot; swing arms to right as if scattering grain while stepping forward on right foot.

2. Place two chairs on floor a short distance apart, and run and vault over one, and then over the other. After practising with both hands, try with one.

## LESSON VIII.

1. MARCHING; *crossing feet.*
2. SKIPPING SIDEWISE; *hands on hips.*

1. March, crossing one foot over the other while walking, being careful to keep toes pointing outward. Do not swing shoulders.

2. Skipping sideways is a succession of short, sideward leaps on one foot, the other foot following, so that the same foot is always kept in advance. Keep hands on hips.

## LESSON IX.

1. MARCHING; *with knee bending.*
2. HOPPING ON ONE FOOT; *holding other in hand.*

1. At each step bend free knee until thigh is nearly horizontal.

2. Hop forward on one foot, grasping toe of other foot in hand. Six steps are sufficient at the beginning.

## LESSON X.

1. MARCHING; *with mowing movement.*
2. RUNNING, JUMPING, AND VAULTING.

1. Swing arms from right to left, twisting trunk as described in Lesson X., page 58, at same time advancing a short step on right foot. While swinging arms back to right side, advance on left foot. Movements of arms and legs must be steady and simultaneous, and the advance not more than six inches at each step.

2. Place a small object a little distance from chairs in open space. Run, jump over object, then vault over chairs.

## GRADE III.

### THIRD YEAR IN SCHOOL.

#### NOTE TO TEACHERS.

The fundamental position of feet in marching exercises is heels together and toes turned outward, making a right angle between feet.

All marching movements of the preceding two years may be given in this grade (see description of marching in Note, page 191); but more precision of movement is required. The children are expected to start together, keep in step, and obey all commands. If they are allowed to stamp with left foot in the effort to get time and step, they acquire a habit difficult to overcome, which encourages one-sided development. It may be necessary for the teacher to count often, *Left!—right!—left!*

If there is no music to accompany the marching, a good substitute may be found in a bell struck in “rub-a-dub” time. Children may sometimes keep time by hand-clapping. Erect position must be maintained, and pupils should frequently be allowed to march with bean-bags on head, since the cultivation of an erect carriage and steady movement is thereby assisted.

The commands consist of two parts: (1) the preparatory, describing the kind of movement and part of body executing it; and (2) the executory, which must be given in a clear, authoritative tone. A slight pause precedes the executory command. This is important in teaching the child inhibitory

control, since no movement must be made till the executory command is given.

Movements following the executory command are to be made quickly, but all jerky and irregular movements are to be avoided. On resuming natural arm position from Forward—dress! for instance, the arms must not drop to sides, but be carried down with a swift, steady motion.

The preparatory movements in jumping—placing hands on hips, raising heels and bending knees—must be done accurately in strict obedience to command.

The monitor should open the windows at the beginning of the lesson.

## LESSON I.

1. ATTENTION! *In place—rest! Attention!*
2. FEET—CLOSE! *Feet—Open! Close! Open!*
3. FORWARD—*dress!*
4. FORWARD—*march!*
5. SIMPLE FOLLOW-STEP—*left!*
6. MARCH—*four—supplication—four!*

1. Attention! Stand erect with feet in fundamental marching position. In place—rest! Stand at ease, keeping one foot in place, allowing the other to take any relaxed position.

2. Feet—close! Raise toes, bring sides of feet together until they touch. Lower to floor. Feet—open! Resume fundamental position (see Figs. 60, 61).

3. Forward—dress! Raise fully extended arms straight in front to shoulder level. Palms should be inward, thumbs pointing upward, and tips of fingers nearly touching shoulders of child in front. Eyes are directed front. At command, Position! arms are dropped to sides.



Fig. 57



Fig. 58



Fig. 59



Fig. 60



Fig. 61



Fig. 62



Fig. 63



Fig. 64

4. At preparatory part of command, weight of body is on right foot, and left foot is ready to start out on command, *March!* After marching about room, each child stops at place from which he started. In this plain marching require the children to turn square corners; girls often seem to find this more difficult to do than boys.

5. Left foot starts out, and the right foot, instead of passing forward, is brought up alongside, so that the feet are in fundamental position. Left foot continues to do all the advancing.

6. Starting with left foot, march four steps, then stand for four counts, holding arms upward in front as in supplication; i. e., arms slightly curved at elbows and wrists, palms extended upward; head thrown slightly backward and eyes directed upward (see Fig. 62). Turn palms downward, lower arms with swift, floating movement and starting with left foot, again march forward. All arm movements must be easy and graceful, and attitude of whole body in unity with position of arms.

## LESSON II.

1. *MARK TIME—march! Class—halt!*
2. *FORWARD—march! Halt!*
3. *SIMPLE FOLLOW-STEP; right!*
4. *MARCH, four—salutation—four!*

1. Left foot is lifted as if to take a step forward, but instead is brought back to original position beside right foot; right foot is lifted and replaced in same manner. Continue these movements until command, *Halt!* is given. The step should be somewhat shorter than in progressive marching. Be sure that weight is kept on balls of feet. Body should not sway from side to side. Command, *Halt!* may be given

when either foot touches floor; the other foot is once more lifted and replaced after this, as the child will be unable to stop instantly.

2. To march forward from marking time, give executive command as left foot is replaced, right foot is raised and replaced once more, giving time for thought and preparation, and left foot starts out on forward marching. While marching forward, give command, Halt! as either foot touches floor, then as time is required to overcome the momentum acquired in walking, the other foot advances another step and first foot stops movement by coming to position beside it.

3. This is like the Follow-Step of Lesson I., except that the right foot starts, and continues to do all the advancing.

4. Commencing with left foot, march four steps, then stand for four counts, holding arms out front as in salutation; i. e., weight of body on backward foot, trunk bending slightly forward, arms extended at middle front line, midway between front and sides (see Fig. 63), palms open. Lower arms and carry weight to forward foot on fourth count, ready to start with left foot on next count.

### LESSON III.

1. HIPS—*firm! Position!*
2. RIGHT FOOT, *sidewise—place! Position!*  
LEFT FOOT, *sidewise—place! Position!*
3. HEELS; *raise! sink!*
4. SKIP, *left foot!*
5. MARCH, *four—defiance—four.*

1. Place hands on hips, thumb behind, fingers together, and wrist straight, so that there is one line from elbow to finger-tips. Remove hands from hips and carry down to



position. Both placing and removing must be without jerks.

2. Place right foot one foot's distance straight to right side. Return it to position. Same with left foot.

3. Stand in fundamental marching position, and, keeping heels together, slowly raise them from floor. Lower with steady movement.

4. Starting with left foot, make a short leap forward and draw toes of right foot up to heel of left foot; keep left foot always in advance.

5. March four steps, commencing with left foot. On next count transfer weight to backward foot; fold both arms on chest and tip head slightly backward, in attitude of defiance (see Fig. 64). On fourth count lower arms and carry weight forward on right foot, ready to start forward with left foot.

#### LESSON IV.

1. RIGHT FOOT; *sidewise—place! Heels—raise! Pivot—right! Front! Left! Front! Heels—sink!*
2. SKIP—*right foot!*
3. MARCH—*four—dejection—four!*

1. Place right foot one foot's distance straight to right side, and stand with the weight on both feet. Rise steadily on balls and without lowering heels turn to right, at same time transferring all weight to right foot. When facing right the left foot is directly behind right foot. Still, without lowering heels, describe a half circle to left, at same time transferring weight to left foot. Pivot to front, weight on both feet; let heels sink slowly to floor.

This pivoting is the natural method of turning when one stands correctly with weight on balls of feet. Hence it

should be taught and practised before military pivoting on heel, which is the precise movement of a body of men.

2. The movement of Lesson III., but with right foot leading instead of left foot.

3. March four steps, starting with left. During next four counts stand in attitude of dejection, hands clasped at low front, head and shoulders drooping forward (see Fig. 65). Carry arms to position, and step forward with left foot on next count.

### LESSON V.

1. HIPS—*firm!* Heels—*raise!* Sink! *Position!*

2. KNEES—*bend!* Knees—*stretch!*

3. HOP—*Left foot!*

4. MARCH—*four—each arm position—four!*

1. Place hands on hips as in Lesson III., then slowly raise heels from floor, keeping them together. Lower again. Remove hands from hips, and carry arms to position.

2. Standing in fundamental position, bend knees to right angle, keeping trunk erect. Extend bent knees and stand upright.

3. Slightly bend right knee, lifting right foot from floor, and hop forward on ball of left foot. Keep body erect and do not take more than a dozen steps.

4. March four steps, starting with left foot; stop and hold position of supplication for four counts; march four counts; hold salutation; march four counts; hold defiance; march four counts; hold dejection.

### LESSON VI.

1. FORWARD; *run!* Halt!

2. HOP; *right foot!*

3. MARCH; *four—rising on toes—four!*

1. Stand with weight on right foot, ready to start on left foot as soon as executive word is given. Let arms be bent at elbows, which touch sides of body, forearms in horizontal line, hands closed; hold head erect and chest high. Bend knees more than in walking, and run lightly on balls of feet. On account of limited space short steps must be taken.

2. Same as in Lesson V., with hopping on right foot instead of left foot.

3. March four steps, left, right; left, right; bring left foot beside right foot, heels together, and rise on toes in two counts; lower heels in two counts.

## LESSON VII.

1. ON TOES—*march!*
2. ON HEELS—*march!*
3. SKIP—*left foot four—right foot four.*

1. Rise on toes and march steadily without swaying body.

2. A more difficult movement, which should not be tried more than twelve steps at a time. The command, March! will indicate change to plain step.

3. Starting with left foot, skip forward four steps; on fourth, instead of bringing right toe up to left heel, carry it forward and let it lead during next four counts. Continue alternating left and right foot.

## LESSON VIII.

1. HIPS—*firm!* Heels—*raise!* Knees—*bend!* Knees—*stretch!* Heels—*sink!* Position!
2. HOP—*left four—right four!*

1. Place hands on hips and raise heels, as in Lesson V. Without lowering heels, and still keeping them together,

bend knees to a right angle, keeping trunk erect. Straighten knees; lower heels steadily; return arms to sides.

2. Hop forward four times on left foot; then four times on right foot.

### LESSON IX.

1. IN PLACE—*run! Halt!*

2. MARCH FOUR—*bend knees four!*

1. Left foot is lifted and knee bent as in forward running, but left foot is replaced beside right foot instead of advancing; the right foot is lifted and replaced in same way. The command, *Halt!* may be given when either foot touches floor. The other foot is again lifted and replaced and the movement stopped.

2. March four steps, left, right, left, right; bring left foot beside the right foot, heels nearly together, and bend knees in two counts; straighten in two counts.

### LESSON X.

1. FEET—*sidewise—place! One, two! Together—place! One, two!*

2. HIPS—*firm! Feet—sidewise—place! Together—place! Position!*

3. HOP AND SKIP—*left and right!*

1. Place left foot straight out at side one foot's distance on first command, *One!* On second, *Two!* place right foot out to right side the same distance. The weight is then evenly balanced on both feet. Replace left foot, then right foot.

2. Place hands on hips; then place feet sidewise.

3. Starting with left foot, leap forward, bringing right foot up behind and transferring weight to it, then hop forward to left foot again. Repeat, starting with right foot.

## GRADE IV.

### FOURTH YEAR IN SCHOOL.

*See Note to Teachers, page 203.*

#### LESSON I.

1. FORWARD—*march ! Mark time—march !*
2. IN PLACE—*jump !*
3. MARCH—*touchstep—left ! (right !)*

1. In giving command to mark time during forward march, the executive is given as left foot touches ground. Right foot advances one step, when left foot commences to mark time.

2. Jump in six counts. On *one* raise heels; *two* bend knees; *three* jump straight upward by quickly stretching knees and ankles, keeping trunk and head erect; *four* touch floor again with toes and balls of feet, knees bent and heels raised; *five* stretch knees; *six* lower heels.

3. Starting with left foot, advance two steps; on third count stretch left leg diagonally outward and touch toe to floor (see Fig. 66); on fourth count replace beside right foot. Start again with left foot. The same march may be executed starting with right foot and touching right toe.

#### LESSON II.

1. LEFT—*face !*
2. MARCH—*back touchstep—left ! (right !)*

1. In response to word, Left! raise right heel and left toe; at word, Face! press ball of right foot lightly on floor and make a quarter turn on left heel; right foot slightly lifted from floor, heels together, keeping the angle ninety degrees.

This method of facing is preferred, because it allows the turn to be made in one count. It takes four turns to complete a circle; Left face! is one quarter turn. Command pupils to face after they have been marching and have changed their places in room, that they may know that *left* means to their left side, not to a certain side of room. If necessary, make them first point to left side as in direction drill.

2. Starting with left foot advance two steps; on third count stretch left leg diagonally backward and touch toe to floor (see Fig. 67); on fourth count replace beside right. Start again with left foot. Same starting with right foot and touching right toe.

### LESSON III.

1. RIGHT—*face!*

2. MARCH—*cross touch—left! (right!)*

3. MARCH—*back cross touch—left (right!)*

1. In response to word, Right! raise slightly right heel and left toe; and at word, Face! make a quarter turn to right, turning on left heel assisted by a slight pressure on ball of right foot; keep heels together, with toes pointing outward.

2. Starting with left foot advance two steps; on third count cross left foot over front of right foot and touch toe to floor (see Fig. 68); on fourth count replace left foot beside right foot. Start again with left foot. Same starting with right foot and touching right toe.

3. Start with left foot, and touch toe of left foot to floor



Fig. 65



Fig. 66



Fig. 67



Fig. 68





behind right foot on third count. Same with right foot.

### LESSON IV.

1. LEFT ABOUT *face!* RIGHT ABOUT—*face!*
2. MARCH—*double crosstouch—left! (right!)*
3. FOLLOW-STEP—*four—rising on toes—four—left! (right!)*

1. Turn on left heel as in Lesson II., but make a turn of 180 degrees—one half circle. Turn on left heel when facing to right also.

2. Starting with left foot advance two steps; on third count crosstouch left foot front of right foot; on fourth count crosstouch behind right foot. Start again with left foot on next count. Same starting with right foot and cross touching right toe.

3. Follow-step with left foot leading during four counts; rise on toes during two counts and lower heels during two counts. Same starting with right foot.

### LESSON V.

1. FOLLOW-STEP—*four—bending knees—four—left! (right!)*
2. FOLLOW-STEP—*four—supplication—four—left! (right!)*
3. FOLLOW-STEP—*four—salutation—four—left! (right!)*
4. FOLLOW-STEP—*four—defiance—four—left! (right!)*
5. FOLLOW-STEP—*four—dejection—four—left! (right!)*

1. Follow-step with left foot leading during four counts; then bend knees during two counts and straighten them during two counts. Same with right foot leading.

2. Follow-step with left foot leading during four counts; then stand for four counts, holding arms upward as in supplication. Arms are slightly curved at elbows and wrists, palms upward, head thrown slightly backward, eyes directed upward (see Fig. 62). Turn palms downward, lower

arms with a swift floating movement, and starting with left foot again march forward with follow-step. Same starting with right foot.

3. Follow-step with left foot; then stand in attitude of salutation with arms extended at midline, half way between front and sides, palms up, trunk bending slightly forward (see Fig. 63).

4. Follow-step with left foot; then stand with weight on right foot, arms folded on chest, and head tipped slightly backward in attitude of defiance (see Fig. 64).

5. Follow-step with left foot; then stand in attitude of dejection with hands clasped at low front, head and shoulders drooping forward (see Fig. 65).

### LESSON VI.

1. IN PLACE—*hop—left! (right!)*
2. IN PLACE—*hop—left and right—four!*
3. FOLLOW-STEP—*with touch—left! (right!)*

1. Hop on ball of left foot, with right knee slightly bent. At command, Halt! one more hop is given and right foot replaced beside left foot. Same on right foot.

2. Hop on left and right foot alternately four times on each.

3. Follow-step, left foot leading, four counts; touch left toe forward in two counts (see Fig. 66); bring to position in two counts. Same with right foot leading and touching.

### LESSON VII.

1. WITH HITTING HEELS IN AIR—*jump!*
2. FOLLOW-STEP—*with back touch—left! (right!)*
3. FOLLOW-STEP—*with double touch—left! (right!)*

1. Jump as in Lesson I., and hit heels together in air before touching toes to floor.

2. Follow-step with left foot leading four counts; extend left leg backward and touch toe, two counts (see Fig. 67); replace beside right foot, two counts. Same with right foot.

3. Follow-step with left foot leading four counts; touch left toe forward, two counts; backward, two counts. Same with right foot.

### LESSON VIII.

1. FEET—*sideways—place! Together—place—with a jump!*

2. FOLLOW-STEP—*with crosstouch—left! (right!)*

3. FOLLOW STEP—*with back crosstouch—left! (right!)*

1. On first command, place left foot straight to left side one foot's distance; then right foot one foot's distance to right side; stand with weight equally balanced on both feet. At second command, leap upward, and land in fundamental position.

2. Follow-step with left foot leading four counts; cross left foot over right foot and touch toe to floor, two counts (see Fig. 68); replace, two counts. Same with right foot.

3. Follow-step with left foot leading four counts; cross left foot behind right foot and touch toe to floor, two counts; replace, two counts. Same with right foot.

### LESSON IX.

1. FOLLOW-STEP—*with double crosstouch—left! (right!)*

2. SIDEWISE SKIP—*left! (right!)*

1. Follow-step with left foot leading four counts; cross-touch left foot in front of right foot, two counts; behind right foot, two counts (see Fig. 68). Same with right foot.

2. Leap sidewise on left foot, drawing right foot up beside it, on each count. At command, Halt! the step on which it is given is finished; one more leap to left side is taken, right

foot drawn up beside left foot, and movement stopped. Same leaping on right foot.

### LESSON X.

1. FOLLOW-STEP—*four—with alternate rising on toes and bending knees—left! (right!)*
2. SIDEWISE HOP—*left! (right!)*

1. Follow-step with left foot leading four counts; rise on toes, two counts; lower heels, two counts; again follow-step with left foot, four counts; bend knees, two counts; stretch knees, two counts.

2. Hop sidewise on left foot, bending slightly right knee. At command, Halt! one more step is taken to left and advance is stopped on replacing right foot beside left foot. Hop in same manner on right foot.

## GRADE V.

### FIFTH YEAR IN SCHOOL.

*See Note to Teachers, page 203.*

#### LESSON I.

1. BACKWARD—*march!* Forward—*march!* Backward—*march!*
2. MARCH—*touchstep and crosstouch—left! (right!)*
3. MARCH — *back touchstep and back crosstouch — left! (right!)*

1. Stand on right foot; swing left leg lightly backward and touch toe to floor. As soon as executive word, March! is heard, transfer weight of body backward on left foot, swing right leg backward, transfer weight, etc. When command, Forward—march! is given during backward marching, executive word is given as left foot touches floor; right foot takes one more step backward, then left foot begins the forward march.

Executive word for backward marching during forward marching is given as left foot touches floor; right foot takes one more step forward, then left foot begins backward march.

If lines are so long that there is little room for backward or forward marching between desks, pupils must march in two divisions. If teachers realized the value of backward marching as an exercise, it would be practised more in spite of problems of little space. It produces a soothing sensation, and tranquilizes entire nervous system. Graceful, rhythmic

motion acquired in walking backward is transferred into forward movement when one is changed into the other. Toes and ball of feet must touch floor first in backward marching, and this gives flexibility to feet.

2. Starting with left foot advance two steps; on third count stretch left leg backward and touch toe to floor; on fourth count crosstouch left foot in front of right foot (see Figs. 67 and 68). Start again with left foot. Same starting with right foot and touching right toe.

3. Starting with left foot advance two steps; on third count stretch left leg backward and touch toe to floor; on fourth count, crosstouch left foot behind right foot. Same movement may be performed starting with right foot.

## LESSON II.

1. MARK TIME—*march! Backward—march!*
2. MARCH—*touchstep and bend knee—left! (right!)*
3. MARCH—*back touchstep and bend knee—left! (right!)*

1. When command Backward—march! is given while marking time, the executive word is given as left foot touches floor; right foot is lifted and replaced once more, then backward march is begun by left foot.

2. Starting with left foot, advance two steps; touch left toe forward and bend right knee on third count; straighten knee and replace left foot without transferring weight to it on fourth count. Start again with left foot. Same movement may be performed starting with right foot.

3. Starting with left foot advance two steps; touch left toe backward and bend right knee on third count; replace left foot and straighten knee on fourth count. Same starting with right foot.

### LESSON III.

1. BACKWARD—*march! Mark time—march!*
2. MARCH—*crosstouch and bend knees—left! (right!)*
3. MARCH—*back crosstouch and bend knees—left! (right!)*

1. When command *Mark time—march!* is given during a backward march, executive is given as left foot touches floor; right foot takes one more step backward; then left foot begins to mark time.

2. Starting with left foot advance during two counts; crosstouch left foot in front of right foot and bend knees during third count; straighten knees and replace foot without transferring weight to it during fourth count. Same starting with right foot.

3. Starting with left foot advance during two counts; crosstouch left foot behind right foot and bend knees during third count; replace foot and straighten knees during fourth count. Same starting with right foot.

### LESSON IV.

1. MARCH—*touchstep and rise on toes—left! (right!)*
2. MARCH—*crosstouch and rise on toes—left! (right!)*
3. MARCH—*back crosstouch and rise on toes—left! (right!)*
4. FROM PLACE—*forward—jump!*

1. Starting with left foot advance during two counts; touch left foot forward and rise on toes of right foot during third count; lower right heel and replace left foot without transferring weight to it on fourth count. Same starting with right foot.

2. Starting with left foot, advance during two counts; crosstouch left foot in front of right foot and rise on toes during third count; lower heels and replace left foot during fourth count. Same with right foot.

3. Starting with left foot, advance during two counts; crosstouch left foot back of right foot and rise on toes during third count; lower heels and replace left foot during fourth count. Same with right foot.

4. Done in six counts. On *one* raise heels; on *two* bend knees; on *three* throw body upward and forward from the floor; on *four* land two or three feet in front of former position, keeping trunk and head erect; on *five* straighten knees; on *six* lower heels.

### LESSON V.

1. RIGHT—*dress! Front!*
2. LEFT—*dress! Front!*
3. FOLLOW-STEP—*alternate!*

1. Each pupil turns his head to right, without twisting shoulders, and looks along line to see that it is straight. The one standing at right end of line does not turn his head. At command, *Front!* all look straight forward.

2. Same turning head to left.

3. Take one step forward with left foot; follow with right foot, viz.: bring right foot up beside left foot, heels together and toes pointing outward. Step forward with right foot and follow with left foot; then again step with left foot and follow with right foot, etc.

### LESSON VI.

1. MARK TIME—*march! LEFT (RIGHT)—face!*
2. MARK TIME—*march! LEFT (RIGHT) ABOUT—face!*
3. FOLLOW-STEP—*alternate—rise on toes!*

1. Command is given for facing left as left foot touches floor; the right foot marks time once more; then turn is made on ball of right foot and left foot begins to mark time in new direction. Command is given for facing right as



right foot touches floor; the left foot marks time once more; then turn is made on ball of left foot, and right foot begins to mark time in new direction.

2. Same as above with one half turn.

3. Step forward with left foot and follow with right foot; step with right foot and follow with left foot; rise on toes during two counts; lower heels during two counts.

### LESSON VII.

1. LEFT (RIGHT) FACE AND MARK TIME—*march!*

2. LEFT (RIGHT) ABOUT FACE AND MARK TIME—*march!*

3. FOLLOW-STEP—*alternate—bend knees!*

1. During first part of command stand on right foot; on word, March! raise left foot to begin to mark time; turn to left on ball of right foot; replace left foot; lift right foot, etc. To face right and mark time turn to right on ball of left foot, beginning to mark time with right foot.

2. Make one half turn to left or right.

3. Step forward with left foot; follow with right foot; step with right foot; follow with left foot; bend knees during two counts; straighten during two counts.

### LESSON VIII.

1. FROM PLACE—*backward—jump!*

2. SIDEWISE SKIP—*left four—right four!*

1. Done in six counts. On *one* raise heels; on *two* bend knees; on *three* throw body upward and backward from floor; on *four* land two or three feet behind former position, keeping trunk and head erect; on *five* straighten knees; on *six* lower heels.

2. Skip sideward with left foot leading four counts; on fourth turn on ball of left foot, and skip with right foot leading four counts.

## LESSON IX.

1. FOLLOW-STEP—*alternate—supplication!*
2. FOLLOW-STEP—*alternate—salutation!*
3. FOLLOW-STEP—*alternate—defiance!*
4. FOLLOW-STEP—*alternate—dejection!*
5. SIDEWISE HOP—*left four—right four!*

1. Step forward with left foot, follow with right foot; step with right foot, follow with left foot; stand during four counts, holding arms upward in front as in supplication. Let arms be slightly curved at elbows and wrists, palms upward, head tipped slightly backward with eyes directed upward (see Fig. 62). Turn palms down, lower arms with swift, floating movement, and starting with left foot, again follow-step.

2. Same with arms extended at middle front line, halfway between front and sides, palms open, trunk inclined forward in attitude of salutation (see Fig. 63).

3. Same with both arms folded on chest, head tipped slightly backward in attitude of defiance (see Fig. 64).

4. Same with hands clasped at low front, head and shoulders drooping forward in attitude of dejection (see Fig. 65).

5. Hop sidewise on left foot four times; then on right foot four times. The turn is begun on fourth hop and finished on the first with the other foot.

## LESSON X.

1. FEET—SIDEWAYS—PLACE—*with a jump!*
2. TOGETHER—PLACE—*with a jump!*
3. FOLLOW-STEP—*alternate—with arm positions!*

1. Standing in fundamental position, spring upward into air and land with feet apart.

2. Spring upward again and land with feet in fundamental position.

3. Follow-step with left foot, then with right foot; stop and hold arms in attitude of supplication, as in preceding lesson; again follow-step twice; then hold attitude of salutation; follow-step; defiance; follow-step; dejection.

## GRADE VI.

### SIXTH YEAR IN SCHOOL.

*See Note to Teachers, page 203.*

#### LESSON I.

1. SIDEWARD LEFT (RIGHT)—*march! Halt!*
2. SIDEWARD LEFT (RIGHT)—*march!* SIDEWARD RIGHT (LEFT)  
—*march!*
3. MARCH—*touchstep—arms salutation—left! (right!)*

1. Step sideward with left foot and bring right foot to position beside it. The advance is thus made wholly on left foot. The command, *Halt!* is given as left foot touches floor; right foot is brought up to position and the advance stopped. Same, advancing with right foot.

2. In marching sideward right from sideward left, the executive command is given as right foot touches floor; left foot takes one more step, then right foot commences the sideward right march.

In marching sideward left from sideward right, the command is given as left foot touches floor, and right foot takes one more step.

3. Starting with left foot, advance two steps; on third count touch left toe front and extend arms at midfront line, half way between front and sides, palms up, inclining trunk forward in attitude of salutation (see Figs. 66 and 63);

return foot and arms to position on fourth count. Same, starting with right foot.

## LESSON II.

1. MARK TIME—*march!* SIDEWARD LEFT (RIGHT)—*march!*
2. MARCH—*back touchstep—arms salutation—left! (right!)*

1. In marking time the foot is carried forward and replaced as if for forward marching; the executive command for sideward march is given as left foot touches floor. The right foot marks time once more, and the sideward march is begun with left foot. The command for sideward right is given as right foot touches floor.

2. Same as in Lesson I., with touching toe behind instead of front (see Fig. 67).

## LESSON III.

1. SIDEWARD LEFT (RIGHT)—*march!* MARK TIME—*march!*
2. MARCH—*cross touchstep—arms salutation—left! (right!)*

1. From sideward marching the executive command for marking time is given as left foot touches floor; the right foot is brought to position and the left foot begins to mark time in the usual way. From marching sideward right the executive is given as right foot touches floor.

2. Same as in Lesson I., with touching left toe across right toe (see Fig. 68).

## LESSON IV.

1. FORWARD—*march!* SIDEWARD—*march!*
2. SIDEWARD—*march!* FORWARD—*march!*
3. BACKWARD—*march!* SIDEWARD—*march!*
4. SIDEWARD—*march!* BACKWARD—*march!*
5. MARCH—*back crossstep—arms salutation—left! (right!)*

1. From marching forward the executive command for marching sideward left is given as left foot touches floor; the right foot takes one more step forward, and the left foot begins the sideward march. For sideward right the executive is given as right foot touches floor.

2. From marching sideward left the command for forward marching is given as left foot touches floor; right foot is brought up beside left foot, and left foot begins to march forward. From sideward right the command is given as right foot touches floor.

3. From marching backward the command for sideward left marching is given as left foot touches floor; the right foot takes one more step backward, and the left foot begins the sideward march. For sideward right marching command is given as right foot touches floor.

4. From marching sideward left the command for backward marching is given as left foot touches floor; right foot is brought up beside left, and the left foot begins the backward march. For sideward right command is given as right foot touches floor.

5. Same as in Lesson I., with touching toe of one foot to floor behind the other.

## LESSON V.

1. SIDEWARD—*march!* LEFT—*face!*
2. SIDEWARD—*march!* RIGHT—*face!*
3. SIDEWARD—*march!* LEFT ABOUT—*face!* SIDEWARD—*march!* RIGHT ABOUT—*face!*
4. MARCH—*double touchstep and knees bend—left! (right!)*
5. MARCH—*double cross-touchstep and knees bend—left! (right!)*

1. From marching sideward left the executive command is given as left foot touches floor; right foot stops beside left foot, and as it touches floor the turn is made on ball, while left foot is raised and placed sideward in the new position.

2. From marching sideward right the command is given as right foot touches floor; left foot takes one more step, and as it touches floor the turn is made on ball, while right foot is raised and placed sideward in the new position.

3. Same, taken with one half turn.

4. Starting with left foot, advance two steps; on third count touch left toe front; on fourth count touch at back and bend right knee. Same with right foot.

5. Same, crossing left foot, and on back crosstouch, bending right knee. Same with right foot.

## LESSON VI.

1. LEFT FACE AND SIDEWARD LEFT (RIGHT)—*march!*

2. LEFT ABOUT FACE AND SIDEWARD LEFT (RIGHT)—*march!*

3. MARCH—*double touchstep and rise on toes—left! (right!)*

4. MARCH—*double cross-touchstep and rise on toes—left! (right!)*

1. As the executive word is given left foot is raised, the turn is made on ball of right foot and the sideward march is begun with left foot. Same, turning on left foot.

2. Same as 1, with one half turn.

3. Starting with left foot advance two steps; on *third* count touch left toe front; on *fourth* count touch back and rise on toes; lower heels and immediately advance with left. Same with right foot.

4. Same, crossing left foot and rising on toes of right foot on back crosstouch. Same with right foot.

## LESSON VII.

1. FROM THE MIDDLE—*dress!*
2. MARCH—*four—skip—four—left!*
3. MARCH—*four—hop—four—left!*

1. The pupils standing in the middle look straight forward; the others turn heads without twisting shoulders and look toward the middle line.

2. Starting with left foot, advance four steps; skip forward with left foot leading during four counts; starting with right foot, advance four counts; skip forward with right foot leading during four counts.

3. Starting with left foot, advance four steps; hop forward four times on left foot; starting with right foot, advance four steps; hop forward on right foot.

## LESSON VIII.

1. WITH TURNING 90 DEGREES TO THE RIGHT—*in place—jump!*
2. MARCH—*alternate follow and touchstep!*
3. MARCH—*alternate follow and back touchstep!*

1. Done in six counts. On *one* raise heels; *two*, bend knees; *three*, jump straight upward by quickly stretching knees and ankles, keeping trunk and head erect, and turn the body in air so as to face 90 degrees to right of former position; on *four*, touch floor with toes and balls of feet, knees bent and heels raised; *five*, stretch knees; *six*, lower heels. Jump, turning 90 degrees to left.

2. On *one*, step forward with left foot; on *two*, follow with right foot; on *three*, point right foot front; on *four*, bring right foot to position; on *one*, step forward with right



foot; on *two*, follow with left foot; on *three*, point left foot front; on *four*, bring to position.

3. Same, touching foot back instead of front.

## LESSON IX.

1. WITH TURNING 180 DEGREES TO THE RIGHT—*in place—jump!*

2. MARCH—*alternate follow and cross-touchstep.*

3. MARCH—*alternate follow and back cross-touchstep.*

1. Same as in Lesson VIII., turning 180 degrees instead of 90.

2. Same as in Lesson VIII., with cross instead of front touchstep.

3. Same, with back crosstouch.

## LESSON X.

1. LEFT FOOT—*sideward—place! Change—quick!*

2. SKIP—*four—hop—four—alternate!*

3. SKIP SIDEWISE—*four—hop sidewise—four—alternate!*

1. Place left foot straight to left side one foot's distance. Bring it quickly back to position and transfer the weight to it with a little leap, at same time placing right foot out to side; change to right; continue rapidly.

2. Starting with left foot, skip forward during four counts; hop forward four counts; skip forward, with right foot leading, four counts; hop on right four counts.

3. Same, with sideward instead of forward movement.

## GRADE VII.

### SEVENTH YEAR IN SCHOOL.

*See Note to Teachers, page 203.*

#### LESSON I.

1. LEFT (RIGHT) HALF—*face!*
2. FOLLOW AND DOUBLE TOUCHSTEP—*alternate!*
3. FOLLOW AND DOUBLE CROSS TOUCHSTEP—*alternate!*

1. In response to Left! raise right heel and left toe; at Face! make one-eighth turn on left heel, right foot slightly lifted from floor, heels together, keeping the angle of ninety degrees. The ball of the right foot gives the first impetus to the movement. The turn to right is also made on left heel.

2. On *one*, step left; on *two*, follow right; on *three*, point right front; on *four*, point right back; then on *one*, step right; on *two*, follow left; on *three*, point left front; on *four*, point left back (see Figs. 66 and 67).

3. On *one*, step left; on *two*, follow right; on *three*, cross right front of left; on *four*, cross back of left; on *one*, step right; on *two*, follow left; on *three*, cross left front; on *four*, cross left back (see Fig. 68).

#### LESSON II.

1. LEFT (RIGHT) FACE AND FORWARD—*march!*
2. LEFT (RIGHT) ABOUT FACE AND FORWARD—*march!*
3. LEFT (RIGHT) HALF FACE AND FORWARD—*march!*

4. FACE AND BACKWARD—*march!*
5. TOUCHSTEP—*alternate!*

1. On the executive command left foot is raised forward, a quarter turn to left is made on ball of right foot, and left foot is placed on floor and begins the forward march. Same, raising right foot and turning on ball of left foot.

2. Make one-half turn to left or right.

3. Make one-eighth turn to left or right.

4. Repeat with marching backward.

5. On *one*, step left; on *two*, touch right front; on *three*, step right; on *four*, touch left.

### LESSON III.

1. FORWARD—*march!* LEFT (RIGHT)—*face!*
2. FORWARD—*march!* LEFT (RIGHT) ABOUT—*face!*
3. FORWARD—*march!* LEFT (RIGHT) HALF FACE!
4. REPEAT *with marching backward.*
5. CROSS-TOUCHSTEP—*alternate!*

1. While marching forward, the executive command for facing left is made as left foot touches floor; right foot takes one step; then one-quarter turn is made on its ball, while left foot is raised forward; left foot touches floor, starting the forward march to left. Executive for facing right is given as right foot touches floor; left foot takes one step; one-quarter turn is made on its ball while it is raised forward and starts march to right.

2. Made with one-half turn.

3. Made with one-eighth turn.

4. Repeat with marching backward.

5. On *one*, step left; on *two*, crosstouch right front; on *three*, step right; on *four*, crosstouch left.

## LESSON IV.

1. WITH TURNING NINETY DEGREES TO THE RIGHT (LEFT)  
*forward—jump!*
2. ONE HALF CROSSSTEP TWIRL—*left!*

1. Done in six counts. On *one*, raise heels; on *two*, bend knees; on *three*, throw body upward from floor making a quarter turn in the air; on *four*, land three feet to right of former position on toes and balls of feet, knees bent; on *five*, stretch knees; on *six*, sink knees. Same with one quarter turn to left.

2. On *one*, step forward with left; on *two*, step with right; on *three*, place left foot in front of right and immediately make a quarter turn to right by twirling around to right upon balls of feet; on *four*, twirl front again and step forward once more with left foot.

## LESSON V.

1. WITH TURNING ONE HUNDRED AND EIGHTY DEGREES TO  
RIGHT (LEFT) FORWARD—*jump!*
2. CROSSSTEP TWIRL—*left!*

1. Same as in Lesson IV., with one-half turn.

2. Same as in Lesson IV., crossing one foot in front of the other and making one-half turn.

## LESSON VI.

1. SKIP LEFT—*touchstep right—alternate!*
2. SKIP LEFT—*back touchstep right—alternate!*
3. SKIP LEFT—*double touchstep right—alternate!*
4. SKIP LEFT—*cross-touchstep right—alternate!*
5. SKIP LEFT—*back cross-touchstep right—alternate!*
6. SKIP LEFT—*double cross-touchstep right—alternate!*

1. On *one*, skip forward on left foot and bring right toe up to left heel; on *two*, skip again on left foot; on *three*, touch right foot front; on *four*, bring right foot to position; on *one*, skip forward on right foot, etc.

2. Same, touching foot back.

3. Same, touching foot both front and back.

4. Same, touching one across the other.

5. Same, touching one across behind the other.

6. Same, touching foot across in front and behind.

### LESSON VII.

1. HOP LEFT—*touchstep right—alternate!*

2. HOP LEFT—*back touchstep right—alternate!*

3. HOP LEFT—*double touchstep right—alternate!*

4. HOP LEFT—*cross-touchstep right—alternate!*

5. HOP LEFT—*back cross-touchstep right—alternate!*

6. HOP LEFT—*double cross-touchstep right—alternate!*

1. Hop twice on left foot; on *third* count, touch right foot front; on *fourth*, bring to position; hop twice on right foot, etc.

2. Same, touching foot back.

3. Same, touching foot front and back.

4. Same, touching one across the other.

5. Same, touching one across behind the other.

6. Same, touching one across in front and behind.

### LESSON VIII.

1. LEFT FOOT—*forward—place! change!*

2. MARCH TWO—*cross-touch—hop—left! (right!)*

1. Place left foot one foot's distance front of normal position; bring it back to position at once and place right foot forward; change rapidly with a leap.

2. Starting with left foot advance two steps; on *three*, crosstouch left foot in front of right foot; on *four*, hop once on right foot, and start again with left foot. Same, starting with right foot.

### LESSON IX.

1. SKIP LEFT—*touch right—crossstep twirl—alternate!*
2. SKIP LEFT—*back touch right—crossstep twirl—alternate!*
3. SKIP LEFT—*double touch right—crossstep twirl—alternate!*
4. SKIP LEFT—*crosstouch right—crossstep twirl—alternate!*
5. SKIP LEFT—*back crosstouch right—crossstep twirl—alternate!*
6. SKIP LEFT—*double crosstouch right—crossstep twirl—alternate!*

1. On *one* and *two*, skip with left foot; on *three*, touch right foot front; on *four*, bring back to position; on *one*, step forward right; on *two*, step left; on *three*, cross right foot in front of left foot and immediately twirl around to left on balls of feet; on *four*, twirl front again. Skip forward again with right foot.

Numbers 2, 3, 4, 5 and 6 differ only in kind of touchstep.

### LESSON X.

1. HOP LEFT—*touch right—crossstep twirl—alternate!*
2. HOP LEFT—*back touch right—crossstep twirl—alternate!*
3. HOP LEFT—*double touch right—crossstep twirl—alternate!*
4. HOP LEFT—*crosstouch right—crossstep twirl—alternate!*
5. HOP LEFT—*back crosstouch right—crossstep twirl—alternate!*
6. HOP LEFT—*double crosstouch right—crossstep twirl—alternate!*

All are performed as in Lesson IX., with hopping twice instead of skipping.

## GRADE VIII.

### EIGHTH YEAR IN SCHOOL.

*See Note to Teachers, page 203.*

#### LESSON I.

1. WITH ONE STEP—*forward—jump!*
2. TOUCHSTEP—*alternate—salutation!*
3. BACK TOUCHSTEP—*alternate—salutation!*

1. This is done in five counts. On *one*, place left foot forward; on *two*, jump, swinging right leg forward; on *three*, land on toes with knees bent; on *four*, straighten knees; on *five*, lower heels.

2. On *one*, step left; on *two*, touch right front and extend arms, palms up, at midline, half way between front and sides, inclining trunk forward to right in the attitude of salutation (see Figs. 66 and 63); on *three*, lower arms and step forward right; on *four*, touch left, extending arms as before, and inclining trunk to left.

3. Same, touching foot behind (see Fig. 67).

#### LESSON II.

1. LEFT KNEE—*upward—bend! Change! Quick! Halt!*
2. CROSS-TOUCHSTEP—*alternate—salutation!*
3. BACK CROSS-TOUCHSTEP—*alternate—salutation!*

1. Raise left thigh until it is horizontal, with leg perpendicular, toe pointing down; lower left foot to floor and trans-

fer weight to it; raise right knee. On command, Quick! change rapidly with a little leap. After command, Halt! the leg is lifted and replaced once before the movement is stopped.

2. On *one*, step left; on *two*, touch right foot across in front of left foot, extending both arms as in salutation; on *three*, drop arms and step forward with right foot; on *four*, crosstouch left foot and extend arms (see Fig. 68).

3. Same, with crosstouch behind.

### LESSON III.

1. MARK TIME—*march!* *Left (Right) face and—Halt!*
2. MARK TIME—*march!* *Left (Right) about face and—Halt!*
3. MARK TIME—*march!* *Left (Right) half face and—Halt!*
4. FORWARD—*march!* *Left (Right) face and—Halt!*
5. FORWARD—*march!* *Left (Right) about face and—Halt!*
6. FORWARD—*march!* *Left (Right) half face and—Halt!*
7. STRIDE TWIRL—*left!* (*right!*)

1. The first command is given and the marking time commenced before the second command is given; the word, Halt! is uttered as left foot touches floor; right foot marks time once more, after which one quarter turn to left is quickly made on ball of right foot; the left foot, raised to mark time, is brought to position.

The command in right facing is given as right foot touches floor, and the turn is made on left foot.

2 and 3. About and half facings are executed in same way with one-half and one-eighth turns.

4, 5 and 6. Performed in same manner as in marching in place.



7. Starting with left foot take three steps, on fourth count make a whole turn to the right on ball of left foot, and swinging right leg around to right, place right foot beside left foot.

Same, starting with right and turning to left. Combine this with marching, as marching to end of aisle, twirling and returning to place.

#### LESSON IV.

1. BACKWARD—*march ! Left (Right) face and—Halt !*
2. BACKWARD—*march ! Left (Right) about face and—Halt !*
3. BACKWARD—*march ! Left (Right) half face and—Halt !*
4. SIDEWARD—*march ! Left (Right) face and—Halt !*
5. SIDEWARD—*march ! Left (Right) about face and—Halt !*
6. SIDEWARD—*march ! Left (Right) half face and—Halt !*
7. TOUCHSTEP AND BEND KNEE—*alternate !*
8. BACK TOUCHSTEP AND BEND KNEE—*alternate !*

1. The second command is given during the backward march, the executive Halt! being uttered as left foot touches floor; right foot takes one step backward and then the quarter turn is made on the ball; left foot which has been raised is brought to position beside right foot.

For right facing the command is given on right foot and turn made on ball of left foot.

2 and 3. Executed in same way with one-half and one-eighth turns.

4. Command to halt is given as left foot touches floor; right foot takes one more step sideward, then one-quarter turn is made on ball, while left foot, which has been raised from floor, is brought up to position.

For right facing the command is given as right foot touches floor and turn is made on left foot.

5 and 6. Same, with half and eighth turns.

7. On *one*, step forward with left foot; on *two*, touch right foot forward and bend left knee; on *three*, step forward right; on *four*, touch left foot and bend right knee.

8. Same, touching foot behind.

## LESSON V.

1. WITH ONE STEP TURNING TO RIGHT (LEFT)—*jump!*
2. CROSS-TOUCHSTEP AND BEND KNEES—*alternate!*
3. BACK CROSS-TOUCHSTEP AND BEND KNEES—*alternate!*

1. Done in five counts. On *one*, place left foot forward; on *two*, jump, swinging the right leg forward and making a quarter turn to right while in the air; on *three*, land on toes with knees bent; on *four*, straighten knees; on *five*, lower heels. Same making quarter turn to left.

2 and 3. Same as in Lesson IV., with crossing foot front and back.

## LESSON VI.

1. TOUCHSTEP AND BEND KNEE—*alternate—salutation!*
2. BACK TOUCHSTEP AND BEND KNEE—*alternate—hands on hips!*
3. CROSS-TOUCHSTEP AND BEND KNEE—*alternate—hands on hips!*
4. BACK CROSS-TOUCHSTEP AND BEND KNEE—*alternate—hands on hips!*
5. MARCH—*courtesy—left! (right!)*

1. On *one*, step forward with left foot; on *two*, touch right foot forward and bend left knee, extending both arms as in salutation; on *three*, step forward; on *four*, touch left and bend right knee, raising arms in salutation.

2. Same, touching foot behind.

3. Same, with crosstouch and hands on hips on second and fourth counts.

4. Same, with back touch.

5. Starting with left foot, advance three counts; on fourth count transfer weight backward upon right foot; on *one*, swing left leg with a circular movement to left of, and one foot behind the right foot; on *two*, transfer weight to left foot and bend knee; on *three*, straighten knee; on *four*, transfer weight to right foot which is forward, ready to start forward again with left foot.

Same, starting with right foot.

### LESSON VII.

1. WITH THREE STEPS—*forward—jump!*
2. TOUCHSTEP AND RISE ON TOES—*alternate!*
3. BACK TOUCHSTEP AND RISE ON TOES—*alternate!*
4. CROSS-TOUCHSTEP AND RISE ON TOES—*alternate!*
5. BACK CROSS-TOUCHSTEP AND RISE ON TOES—*alternate!*
6. MARCH—*courtesy with salutation—left! (right!)*

1. Take three steps and jump, as in Lesson I.

2. On *one*, step forward with left foot; on *two*, touch right foot forward and rise on toes of left foot; on *three*, step forward right; on *four*, touch left foot and rise on right foot.

3, 4 and 5. Performed in same manner with different touches.

6. Same as in Lesson VI., raising arms in salutation as left leg is swung around behind right foot.

### LESSON VIII.

1. WITH THREE STEPS—*turning to right (left)—jump!*
2. TOUCHSTEP AND RISE ON TOES—*alternate—salutation!*
3. BACK TOUCHSTEP AND RISE ON TOES—*alternate—salutation!*

4. CROSS-TOUCHSTEP AND RISE ON TOES—*alternate—salutation!*
5. BACK CROSS-TOUCHSTEP AND RISE ON TOES—*alternate—salutation!*

1. Take three steps and jump, making a quarter turn to right or left while in the air.

2, 3, 4 and 5. Same as in Lesson VII., extending arms in salutation on second and fourth counts, and lowering on first and third counts.

### LESSON IX.

1. SKIP LEFT—*cross and crosstouch right—alternate!*
2. SKIP LEFT—*back touch and back crosstouch right—alternate!*
3. HOP LEFT—*touch and crosstouch right—alternate!*
4. HOP LEFT—*back touch and back crosstouch right—alternate!*
5. STRIDE TWIRL SIDEWISE—*one half turn!*

1. On *one* and *two*, skip with left foot; on *three*, touch right foot; on *four*, crosstouch right foot; on *one* and *two*, skip right; on *three*, touch left foot; on *four*, crosstouch left foot.

2. Same, with back touch and back crosstouch.

3 and 4. Hop twice instead of skipping.

5. On *one*, step sidewise left; on *two*, make one half turn on ball of left and swinging right leg forward and around left, lock heels; on *three*, step sidewise right; on *four*, one half turn on ball of right, and swinging left leg around right, lock heels.

### LESSON X.

1. SKIP LEFT—*touch right—alternate—stride twirl!*
2. SKIP SIDEWISE FOUR—*alternate—stride twirl sidewise!*

1. On *one* and *two*, skip with left foot; on *three*, touch right foot forward; on *four*, replace right foot; on *one* and *two*, skip with right foot; on *three*, touch left foot; on *four*, replace left foot; on *one*, step sidewise left; on *two*, make one half turn on ball of left foot, and swinging right leg around to left place heels together; on *three*, step sidewise right; on *four*, turn to right on ball of right foot, and swinging left leg around right, place heels together.

2. Skip sidewise left four counts; right, four counts; then stridewhirl sidewise four counts. Long aisles are needed for this exercise.

# GAMES.

## NOTE.

The games, or plays, as many of them might be called, have been planned with reference to their gymnastic value, and may be played in the schoolroom or on the playground. They have proved popular with school children, but have never before been published. The many games played with bean bags are recommended for frequent use in both school and playroom.

## GRADE I.—FIRST YEAR IN SCHOOL.

### BIRDS.

Rocking, rocking, high up in the tree; (1)  
Singing, singing, happy as can be; (2)  
Flying, flying, 'way up in the sky; (3)  
Soaring, soaring, now we're very high; (4)  
Hopping, hopping, down upon the ground; (5)  
Looking, looking, for what can be found; (6)  
Flying, flying, back unto our nest; (7)  
Sleeping, sleeping, now we take our rest. (8)

(1) and (2) Children stand and rock from one foot to the other. (3) Run about waving arms up and down. (4) Continue to run, holding arms straight out at shoulder level. (5) Hop on both feet. (6) Bend neck looking about. (7) Same as three. (8) Bend neck and put arm over head.

### JACK FROST.

One child is chosen, by "counting out," to be Jack Frost. The other children represent flowers, and stand in circles or any geometrical figures. Jack Frost runs around behind

them and touches one, who sinks down on the floor; then touches another, who does the same; and so on until all are touched. The child first touched is Jack Frost in the next game. If played in the schoolroom the children may remain seated, and being touched on the head droop forward to the desk.

#### CROSSING THE BROOK.

The width of a brook is marked upon floor or ground, with chalk or strings. The children run in turn and jump across the brook. All who fail to jump across wet their feet in the brook. They have to go home to get dry stockings, so stand aside. The successful jumpers recross the brook with standing jump. Those who fail, go home, and the others jump again. Care must be taken in jumping to land upon toes, with knees bended.

#### ALICE SAYS "DO THIS."

The children take their places in a line behind Alice and imitate her movements. She may make any movement she wishes with feet or head; she may walk, run, jump, skip, hop, or perform any combination of exercises that she has learned or may originate.

#### ROUND WE GO.

Round and round and round we go,  
Hippety hop! hippety ho!  
Now we turn the other way,  
Hippety hop! hippety hay!

Children joining hands hop and skip around in a circle. At the third line they turn and go in the opposite direction.

#### TEN LITTLE CHILDREN.

Ten little children standing in a line,  
One runs away, and then there are nine. (1)

Nine little children sewing at a rate,  
One gets her stint done, and then there are eight. (2)

Eight little children looking up to heaven,  
One falls down, and then there are seven. (3)

Seven little children picking up sticks,  
One hurts her back, and then there are six. (4)

Six little children before the bee-hive,  
One gets stung, and then there are five. (5)

Five little children sitting on the floor,  
One jumps up, and then there are four. (6)

Four little children sitting down to tea,  
One spills her milk, and then there are three. (7)

Three little children don't know what to do,  
One goes driving, and then there are two. (8)

Two little children starting off to run,  
One tumbles down, and then there is one. (9)

One little child can't have any fun,  
She goes to sleep, and then there is none. (10)

(1) Stand in a row; the first one runs away. (2) Sit on the floor and sew; the first one left in the line goes away. (3) Stand, and tip head back, looking up; the first one tumbles down and then leaves the line. (4) Imitate movements of picking up sticks; first one puts hand to back and leaves the line. (5) Stand with hands behind back; the first one puts his hand to his face and runs away. (6) Sit in a line on floor with folded arms; one jumps up and runs away. (7) Sit and drink milk from mugs; one goes away. (8) Stand still and look about; one leaves. (9) Run, and one tumbles down. (10) The last curls up on floor, and "makes believe" to sleep.

If there are many children they can be formed into several groups of ten; or ten may form a line, and the others a circle around them. In this case, those in the circle repeat the verses, and the ten act. In a schoolroom, the children in their seats repeat the verses, while ten standing act.



## JIG A JIG, JIG.

I'm not very little, I'm not very big,  
But I can dance a jig, jig, jig.  
I twirl my arms, and turn around,  
And then I stamp on the ground, ground, ground.

Jig a jig, jig a jig, jig a jig, jig!  
Oh, I don't care a fig, fig, fig;  
But I twirl my arms and I turn around,  
And then I stamp on the ground, ground, ground.

Children place hands upon hips, and leap lightly and rapidly from one foot to the other, while repeating the first two lines. At the third, stand and twirl the arms around each other in front of the body, then turn around once. Stamp on floor during last line. Same movements for second stanza.

## MARIGOLDS.

Now the gard'ner (1) plants his seeds, plants his seeds, plants his seeds,  
Now the gard'ner plants his seeds, marigolds in a row, row.  
Now the seeds (2) begin to sprout, begin to sprout, begin to sprout,  
Now the seeds begin to sprout, marigolds in a row, row.  
Now the plants (3) begin to grow, begin to grow, begin to grow,  
Now the plants begin to grow, marigolds in a row, row.  
Now the plants (4) begin to bloom, begin to bloom, begin to bloom,  
Now the plants begin to bloom, marigolds in a row, row,  
Now the gard'ner (5) picks his flowers, picks his flowers, picks his flowers,  
Now the gard'ner picks his flowers, marigolds in a row, row.

(1) Child chosen for "gard'ner" chooses one child after another from the group and places them in a row, curled up on the ground. (2) Children, one after another, sit erect. (3) One after another, stand upright. (4) Arms curved with fingers touching over head; slowly spread apart like petals. (5) "Gard'ner" takes children one after another from the row, and places them in a group.

## GRADE II.—SECOND YEAR IN SCHOOL.

## LITTLE PLANTS.

All the children sit with heads bowed upon the hands on the desks. When the teacher says, "Spring says, 'Wake

up, little seeds," they lift their heads; at "Sprout, little seeds," they sit erect; at "Grow, little plants," they stand in the aisle; at "Blossom, little plants," they raise both arms, curved, above the head; at "The wind blows, little plants," they sway from side to side; at "Winter's coming, little plants," they sink into their chairs; at "Winter is here," they curl down again with heads bowed.

WE'RE ALL NODDING.

"We're all a nid, nid, nodding;

We're all a nid, nid, nodding;

We're all a nid, nid, nodding;

A dropping off to sleep."

Children sit in a circle on floor, with hands clasped in lap. Bend head and upper chest forward and close eyes; then lift head and repeat the movement, while singing the lines. Meanwhile one child steals softly around behind the others, and touches some one on the shoulder. The one touched springs up and tries to catch him before he reaches a certain corner of the room. Failing to do so, he becomes the awakener next time.

WASH THE LADY'S CLOTHES.

Wash the lady's clothes;

Wring them very dry;

Turn them inside out,

And hang them very high.

The children stand in two rows facing each other. Each one clasps the hands of the one opposite to him, and all swing the arms from side to side twice while singing the first line; then swing in large circles several times while singing the second line; during the third all lift the arms very high, and each child makes a complete turn under the uplifted arms, first turning back to partner and then completing the turn till facing him again. During the last line lift the arms very high.

## IGTY HIGTY.

Igty, higt, pigty, poot,  
I can hop upon one foot.

Igty, higt, pigty, pie,  
Can hop backward if I try.

Igty, higt, pigty, pout,  
I can turn me round about.

Igty, higt, pigty, pate,  
Can sit down with one leg straight.

Igty, higt, pigty, pup,  
I find it hard now to get up.

While repeating first, hop on one foot. If too difficult, change to the other foot for second line. Second, hop backward. Third, turn completely around with as few hops and in as small space as possible. Fourth, sit on floor, bending one knee, holding other leg straight out. Fifth, rise on one foot, still keeping the outstretched leg off the floor.

## DAY AND NIGHT.

Two children are chosen to represent Day and Night. The other children count "odd, even," and all numbered "odd" are Hours of the Night; all numbered "even" are Hours of the Day. Night chases his Hours until he has caught them all, the first one caught becoming Night next time. Day catches his Hours in the same way in another part of the playground. Or, if the space is limited, the players need not be separated, but the Hours of the Day may wear their hats, or handkerchiefs tied around the arm, to distinguish them from the Hours of the Night.

## CASTLE GATES.

Castle gates are strongly barred,  
Made of wood and iron hard;  
Robber cannot enter here,  
Though he try it for a year.

The children holding hands stand in a circle; they represent the castle, and their clasped hands the gates. One child chosen to be robber tries to break through the circle, or dive under the clasped hands to get inside the ring. When he succeeds, he may choose any child to take away with him. That child then becomes a robber; the other takes his place in the ring.

A COACH AND PAIR.

One child is chosen for Lady; the others stand in a ring, and repeat or sing:

My Lady fair  
Would take the air;  
Where are her horses?  
Where are her horses?  
Where are her horses, I pray?

The Lady chooses two children for horses, while all repeat:

Here are her horses,  
Here are her horses,  
Here are her horses to-day.

Then while repeating:

A coach and pair  
For My Lady fair,  
Will you ride?  
Will you ride?  
Will you ride, I pray?  
Oh, yes, I will ride,  
Oh, yes, I will ride,  
Oh, yes, I will ride to-day,

the two chosen for horses make a seat for My Lady by each clasping his left wrist with his right hand, and the right wrist of the other child with his left hand. My Lady rides around the circle; a breakdown occurs; she falls from her seat; the horses dash away and she pursues. The last one to be caught becomes My Lady next time. If preferred, My Lady may run and drive her pair instead of riding on the seat.

## GRADE III.—THIRD YEAR IN SCHOOL.

## · WOLF.

One child is chosen for the wolf; the others are sheep and are supposed to be grazing in a pasture. At some distance is a place selected for the barn, but between sheep and barn are two walls, which may be designated by objects or marks. The wolf standing at a certain distance howls and runs toward sheep; they start to run to barn, but as they are hindered by being obliged to stop and *jump over the walls* they are quite likely to be caught before reaching shelter. If the wolf succeeds in catching one of them before they reach the barn he becomes a sheep and his victim has to take his place as wolf next time. If playground is small, one of the fleetest runners may be chosen for the bell-sheep; he runs ahead crying, "Ting-a-ling-ling;" the others must follow him around and across yard on way to barn.

## A BUSY DAY.

Strolling up the avenue;  
Hurrying down the street;  
Wheeling on the boulevard;  
Greeting those we meet;  
Driving up the river-side;  
Running in the park;  
Calling on our neighbors;  
Never stop till dark.

The children form in a row and repeat first line, walking slowly, with hands held in front of body in conventional attitude. During second line they walk fast, swinging arms at sides. During third and fourth lines, hold arms straight down in front as if grasping handle-bars and bow toward sides. During fifth line hold hands out front as if driving. Run during next; then stop, bow and shake hands with child behind.

## THE HELPERS.

All the children stand in a circle facing outward. One child is chosen to be leader, and all ask :

"Little Willis, what do you need?

Answer with the greatest speed."

If he replies "Shoes," all say :

"Little Willis wants new shoes,

So he will his helpers choose."

The calf is the first helper, so Willis goes to one child, bows, and repeats :

"Calf, kindly lend your help to-day;

My grateful thanks shall be your pay."

The one addressed bows and replies :

"I want no pay; I'll gladly do

Whatever I can to accommodate you."

Then he leaves his place and follows leader, running and leaping to one side as a calf might do. The leader stops before another child and says :

"Kind tanner, lend me your help to-day,

My grateful thanks shall be your pay."

Tanner makes usual reply and follows behind calf, making motions as if lifting hides from one vat to another with pole. Leader stops again and says :

"Kind shoemaker, lend your help to-day,

My grateful thanks shall be your pay,"

and receives former reply.

Shoemaker follows behind tanner making motions of driving pegs or sewing shoes. Leader stops before shopkeeper and says :

"Shopkeeper, give me your help to-day

And for your shoes I'll gladly pay."

The reply is :

"Oh, surely, I will gladly do

Whatever I can to accommodate you."

The most indispensable helper becomes Needy Child next time; but, as it is usually impossible to decide which helper is most necessary, he is chosen by "counting out" the helpers. If the Needy Child wants stockings or clothes all repeat:

"Little Willis wants new hose,  
And a suit of nice new clothes."

Or,

"Alice needs some stockings new,  
So she will choose her helpers true."

If bread,

"Alice is hungry, she must be fed;  
Where are the helpers to give her some bread?"

Helpers are chosen like the others and perform actions of whatever they represent.

#### MERRY ELVES.

Oh, merry, merry elves are we,  
Tripping o'er the grass;  
With garlands gay we deck ourselves,  
And thus the moments pass.

But hark! we hear a fearful sound,  
A mortal doth draw near;  
We'll hide ourselves down in the grass,  
And then we'll have no fear.

The children, singing, skip around in a circle, first with hands on hips, then waving garlands. On "hark!" they stop and stand in listening attitude; on "hide" they scatter and drop upon grass. A blindfolded child approaches and repeats:

"I thought a fairy then I saw,  
But it has flown away.  
I'll see if I can find it now,  
That pretty little fay."

He hunts about for fairies; first one touched is the mortal next time.

## SWAPPING TAG.

Two children are chosen for sheriffs. The other children are seated. Two of them signal to each other that they wish to swap seats; as they run to do so, the sheriffs run to catch them. As many of the children as wish may be swapping seats at the same time, but no child is allowed to take any other seat than the one for which he signaled, even to save himself from being caught. As soon as one is made a prisoner by the sheriff he is put in confinement, viz. : either sits on platform or remains in his own chair. The game is to swap as many times as possible during play period without being caught.

## PRANCING PONIES.

Prancing ponies all are we,  
Prancing ponies of high degree;  
Now our flowing manes we shake;  
And a springing leap we take;  
Now with dainty feet we paw,  
Better ponies you never saw.  
Angry shouting now we hear,  
See! a man is drawing near.  
What's he holding in his hand?  
Whip! Ah, now we understand.  
Run, ponies, run! We'll never be  
Whipped by any man, not we!

The children standing in groups prance, -toss heads, jump, paw with foot, then stand still. One child, who has been chosen for coachman, approaches, shouting from the rear, children turn toward him as they sing, "See!" toss heads on "whip!" When coachman reaches a certain distance all run until one is caught, who becomes coachman next time.

## GRADE IV.—FOURTH YEAR IN SCHOOL.

## I'VE A STITCH IN MY SIDE.

The children stand in a row. Each places his right hand



on hip and left hand on right side, and bends over directly to right; then places left hand on hip and right hand on left side, and bends over directly to left; meanwhile all repeat, "I've a stitch in my side, couldn't run if I tried." The child at foot of row runs behind the others and touches some one; he continues running behind until he reaches the end, then goes around in front of line until he arrives at his place at foot. As soon as a child is touched, all stand erect, and he starts in pursuit of toucher. He must catch him before he reaches his place or become toucher next time.

#### THE BUILDER.

This game is to be played in schoolroom, and number of seats used must be one less than number of players. One child is chosen by lot for builder. He names the different materials used in building a schoolhouse, or whatever building he may choose, calling out a child to represent each material. These children form in a line behind builder, each one grasping jacket or apron of one in front. The building progresses rapidly and the line walks about room, or runs softly. When all the materials have been used, the builder suddenly calls, "Crash!" and each child rushes for a seat. The one who fails to obtain one is builder in next game. Let the children guess why the building fell, naming whatever important materials were not used in its construction.

#### DEER RACE.

All stand in a line on the further side of yard or room, and at signal run across and touch wall of building. The winner drops out and the others race again. The winners of five races run together to decide which shall be leader of the deer-herd.

## BACK HAND BEAN BAG.

After choosing an umpire, the children stand in two lines facing each other within easy throwing distance. An end child starts the game by facing about and throwing bag behind him toward opposing line. If bag can be caught by some child in that line without leaving his place it counts one point for side throwing it. If, however, it falls to ground before coming within catching distance, it counts one against throwing side. Should a "good bag" fail to be caught by opposing side, it counts one for side throwing. The game is won by the side which first makes ten points, or any number agreed upon.

## CAT AND MICE.

A space six feet wide is marked off in center of playground. The one chosen for cat stands in this space, and tries to catch the mice as they dart across from one side to the other.

## BLIND CHILD.

All the children stand in a ring. One is chosen for blind child and is blindfolded. The others join hands and skip around her in a circle while she slowly counts ten; then all stand still while she advances and touches one. She tries to guess name of one touched by feeling her face, dress, etc. The one whose name she correctly guesses becomes blind child next time.

## GRADE V.—FIFTH YEAR IN SCHOOL.

## CASTLE.

A circle is marked on the ground to represent the castle; a larger one outside limits the castle yard. Half the players retire to the castle; the others form the besieging party, who try to cross the yard and enter the castle without being

caught by the castle dwellers. Every one caught is obliged to remain and become a castle dweller; but each one of the besiegers who succeeds in entering the castle is allowed to choose two of the dwellers to return with him to the besieging party. The winning side is the one containing the most men at the end of the play period.

#### SOUSA'S BAND.

One child is chosen to represent Sousa. He assigns to each player the name of a different musical instrument, names some familiar air, and waves his baton while they hum the air and play on their imaginary instruments. All meanwhile march in place. When Sousa lowers his baton to his side all stop immediately. Failure to do so causes the offenders to be removed from the band. When there are but few left, they march about the room, Sousa in front and sometimes walking backward. He does not stop advancing when he lowers his baton, and the difficulty in keeping close watch of his movements while advancing soon causes others to drop out of the line. The last one left in line becomes Sousa next time. If the last few performers are equally matched, choose a new conductor by counting out, rather than prolong the game.

#### HAT TAG.

The players stand in two long lines. The one chosen for catcher runs between them, and tries to catch whoever puts his hat upon his head. The first one caught wearing his hat becomes catcher. This is a boys' game, but may be played by girls.

#### FROGS IN POND.

A certain space is marked off for the pond. All the boys stand in line, and at signal hurry to the pond, leaping upon both feet; the last one to reach it becomes the "bad boy,"

while the others are "frogs." The bad boy runs around the edge of the pond and tries to hit the frogs with his handkerchief. The frogs leave the shore as he approaches and run to another part of the shore, moving their arms as if swimming; they are not allowed to remain in the center of the pond away from striking distance of the bad boy. The frog who is first hit becomes bad boy next time.

RIGHT AND LEFT.

Oh, right, left, right, with hand clasp tight,  
We gayly march both in and out;  
Still right, left, right, a pretty sight,  
We lightly march first in, then out.

An even number of children stand in a circle. One child faces to right, the next to left, until all are facing partners. Each child clasps right hand of partner for an instant, then steps forward and reaches out left hand to clasp left hand of next person; he gives right hand to next, left to next; and so all continue walking around the ring until they reach their original partners.

ADVANCE AND RETREAT.

First advance and then retreat,  
Back and forth with tripping feet.  
Now we turn us round about,  
Facing in and facing out.  
Now we all bow very low  
With bending knee and pointing toe.  
Now we pass across and face,  
And again return to place.  
Clasping hands, we all retreat,  
Again advance with tripping feet.  
Then we all bow very low;  
Our play is over; off we go!

The children stand in two lines, facing each other, and advance, retreat, turn about, bow, etc., as they repeat or sing the lines.

## GRADE VI.—SIXTH YEAR IN SCHOOL.

## BALL PUSS.

Players stand at marked stations and exchange places with each other as in the old game of "Puss in Corner." The one standing in the center has a soft ball and attempts to hit any one who is off a station. The one hit goes to the center with the ball while the former puss goes to the station vacated. If there are many players, a square or triangle may be drawn; players change places with those on opposite or adjoining sides and may be hit when off the line.

## INDIAN PRISONER.

One boy is counted out for "prisoner." He stands facing tree or wall with hands bound behind his back. The others walk past him and, in turn, flip their handkerchiefs against his open palms; the one whose handkerchief he first succeeds in grasping becomes "prisoner" in turn.

## THE TRADES.

Twelve or fifteen are enough to play this game; if there are more who wish to play let them form another group. One is counted out for guesser, he retires from the playroom while the others tell their trades. Standing in a row, the first one turns to the next one, saying, "My father was a tailor, sir," at the same time making the motions of sewing. The second one nods, and says, "A tailor, I understand;" then he turns to the third, and says, "My father was a blacksmith, sir," and makes the motions of working at the anvil. The third replies, "A blacksmith, I understand," and turning to the fourth, says, "My father was a chopper, sir," and makes the motions of chopping. The fourth replies as before and tells his father's trade, and so the game proceeds until each has told his choice. The guesser is now

called in, and while all tell their trades in pantomime, he guesses what occupation each one represents. The first one whose occupation he fails to guess becomes the guesser next time.

#### STRONG SIDE.

The boys stand in two long lines, facing each other, with arms raised at sides and hands clasped. At a given signal they rush toward each other, each boy trying with his body to break through the clasped hands opposite him. A break scores one for the side making it. The champion side is the one which first scores five.

Girls may join in this game if not overmatched in size and strength by the boys.

#### HOP TAG.

This is played like ordinary tag, except that all, including the catcher, hop upon one leg, changing to the other when tired. As it is too fatiguing to be continued long at a time, it may be alternated with plain tag. Or, if agreed upon beforehand, the catcher may command "Hop!" at will.

#### GRADE VII.—SEVENTH YEAR IN SCHOOL.

##### PAPER TAG.

Put slips of paper containing numbers in an open box in the center of the yard. Let one child who is chosen by lot for catcher stand beside it with closed eyes until he counts twenty aloud. The other children meanwhile hide themselves. The child by the box opens his eyes and starts to find the hidden ones. They try to steal up to the box, and take a slip of paper without being caught by him. Only one paper can be taken at a time, and a child who has twice taken a slip can not be tagged. The game ends when all are caught or have two slips of paper. The one first caught becomes catcher next time.

## STRONG PULL.

The players choose sides and stand on two lines facing each other. The men in each company stand a pace apart and each man is opposite the space between two of the enemy. Both companies advance and fall into center line, each man standing between two of his foes and taking the hand of each. Thus the men of one company alternate with those of the other, each company still facing the enemy's starting point. All pull, each company striving to pull the enemy back to the enemy's starting point. The company which succeeds wins the game. Should the line break, the company which pulls the most men wins. Girls should not join with the boys in this game unless equally matched in strength.

## WEAVING.

The players stand in two lines facing each other. The two at the heads of the line advance toward each other, clasp right hands and walk around once in a circle; then instead of returning to place, the one from the right hand line crosses to the left, clasps right hand of the child at head, and circles about with her. The child from the left hand line meanwhile has circled with the head child of the right line. Both children again circle with each other in the center, and then with the second child in each line. Continue circling with each other and the succeeding children, until they reach the foot. If the lines are long, when the two who started the weaving are half way down, the next two at the head may start.

## BIG WALL BALL.

The ball used in this game is a big soft one, like a basket ball. The players stand in two lines facing each other, at right angles to a wall. The leader stands between the lines on the side opposite the wall. He starts the game by giving

the ball a light toss down the center. Each side rushes forward and the one who first seizes the ball throws it toward the wall; if he hits it within the limits his side scores one; all return to places and the leader tosses the ball again. The score may be any number previously agreed upon. The side which gains the highest score in a given time wins.

#### SNATCH BEAN BAG.

The players stand in two opposite lines within easy distance and toss a bean bag back and forth, beginning at one end, and ending at the other. The snatcher, who is chosen from each side in turn, stands between the lines and tries to snatch the bag when tossed by the enemy's line. Each time he succeeds one is scored for his side; if he fails to catch it at all during its passage down the lines, his side loses five.

The first player on the other side takes his place as snatcher, and so the game continues. The winning side is the one which has the highest score at the end of a given time.

#### GRADE VIII.—EIGHTH YEAR IN SCHOOL.

##### LEFT HAND BALL.

The ball must be caught, thrown or picked up with the left hand.

Six of the players are chosen for captains, either by acclamation or by counting out. They stand in the corners of a hexagon and each captain takes his turn in choosing a helper, until each has three, who stand behind him. The first captain throws the ball to the next at his right. If he fails to catch it his helpers and those of the next captain try for it. If his helpers catch it it still counts a point for him, and he throws it to the next captain. If the helpers of the next catch it, it gives a point to their captain who throws it on to the captain beyond. The captain who makes the most points



in six rounds wins. The size of the hexagon is regulated by the size of the playground; if large, the ball may be thrown; if small, tossed.

#### CARRY 'KERCHIEF.

The players place their handkerchiefs in a row at a certain distance from the wall. They then stand by the wall, and at a given signal, run out, pick up handkerchiefs, and return. The one who first touches the wall with his handkerchief wins.

#### BIRD TAG.

All are blindfolded save one who has been chosen for the "bird"; he runs about uttering "chirp, chirp," every few seconds, while the others try to catch him. The "birds" are chosen by counting out.

#### GOVERNOR'S RECEPTION.

One player is chosen for Governor and one for usher; the others stand in a line facing the Governor. The usher takes one player and presents him by name to the Governor, who shakes hands with him. If in shaking hands he grasps the thumb of the one introduced between his thumb and first finger, that one is to succeed him as Governor. All the players watch while each one is presented to detect the thumb signal. The name of the next Governor is guessed by the players in turn, starting the first time from the end of the line. The one who first guesses correctly becomes usher and the game starts anew.

#### RACKET BALL.

The players stand in two lines facing each other. One from each side is counted out for a champion. The players toss a tennis ball back and forth across the lines, while one of the champions stands in the center and tries to intercept the

ball with a tennis racket. Each time he succeeds in hitting it and sending it back to the side from which it came, he scores one. When the ball has been tossed until it reaches the end of the line, the other champion takes his turn at the racket. The one with the highest score wins for his side. To prolong the game, other champions may be chosen.

## MINUTE PLAYS.

### NOTE TO TEACHERS.

The minute plays are short stories told by the teacher and illustrated by the children with motions. They are designed for use when relaxation is needed, but time limited; hence the children may remain seated, and exercise hands, arms and trunk as the story indicates. The stories may be enlarged at the discretion of the teacher.

### GRADE I.—FIRST YEAR IN SCHOOL.

#### THE RABBIT.

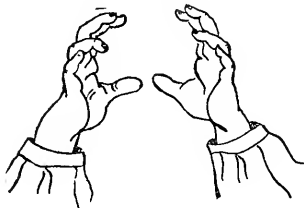
A little brown rabbit was running across a field, taking long leaps as rabbits do. [*Leaping motions with arms.*] Suddenly he stopped and pricked up his ears.



He thought he could smell something nice. So he sat up on his hind legs, with drooping forepaws.



He held his head up, and looked from one side to another [*turn head*], sniffing the air. [*Sniff.*] Yes, it was cabbage; he could see it in the distance. [*Point left.*] So he ran on again. [*Leaping motion.*] Soon he reached the cabbage and stopped. [*Put the hands flat upon the desk, side by side.*] The cabbage was round and big.



So he stood there [*hands on desk*] and ate and ate [*scratch on desk for sound of eating*] and ate until he was hungry no longer; then he curled up and went to sleep. [*Head on desk.*]

#### RAINING.

It is a very warm day, and all the flowers are drooping their heads, wilting in the heat. [*Children droop heads.*] The farmer looks up and sees clouds. [*Bend neck backward.*] They grow larger and larger and soon cover the sun's face. [*Put hands before face.*] Suddenly the wind begins to blow, and the tree-tops sway. [*Wave arms from side to side.*] Now comes a thunderclap. [*Clap hands.*] Now the rain patters down. [*Tap fingers on desk.*] Now the rain stops—not a drop falling. [*Hold out hands and tip head backward.*] There is the sun. [*Point up.*]

#### THE ORIOLES.

Two orioles built a nest in the elm tree, high over the children's heads. [*Reach up with arms.*] It was a queer little nest, shaped like a bag, and hung to the end of a tiny

limb. [*Form nest with hands, open at the wrists.*] The wind blew it to and fro. [*Bend body and arms from side to side.*] The mother bird sat on the nest and looked over, down to the ground [*bend neck*], where the father oriole hopped about [*hopping motion with hands*], looking for worms, or spread his wings and flew up into the air. [*Flying motion with arms.*]

## JACK IN THE BOX.

Jack in the box is shut up, tight;  
No air has he, nor a chink of light;  
How cramped he must be curled up in a heap!  
Now open the lid, and up he will leap.

The children crouch over to the side behind the desk; straighten up suddenly on the words "Up he will leap!" Or, let the children stand in the aisles. When the teacher begins to repeat the lines they bend knees, and sit on their heels; at the words, "Up he will leap," they quickly stand erect.

## THE MICE.



Two mice lived in a little soft round nest, with a little hole for the door. They liked to run about the house at night. [*Fingers run rapidly about on the desk.*] One night they found a

big piece of cheese as big as this:

They nibbled a little [*scratch on desk*

*for sounds of nibbling*], and

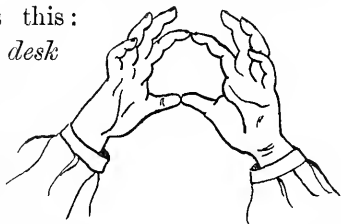
found it was good; then they

wanted to carry it home to their

mother, so they pulled [*arms*

*straight out, then pull*], and

they pushed [*away from body with both hands*]; but a cat



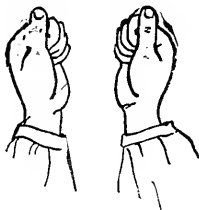
came along [*draw back in fear*], and they scampered away home [*fingers run on desk*] as fast as they could run.

#### SNOWING.

The sky is covered with gray clouds; there is no sun to be seen. [*Look upward, turning head from side to side.*] It is so cold that our fingers ache. [*Clasp one hand with the other and rub fingers.*] I think it is going to snow. [*Look upward.*] Yes, there is a flake and there is another. See how softly they come down! [*Raise arms in front and float them down, moving fingers, until they touch the desk, several times.*] It snows so fast that we can soon make snow-balls. I think we can now. [*Scrape snow off desk, and make balls.*] Now we will throw them. [*Throw.*] The snow still falls softly. [*Float hands.*]

#### TWO LITTLE SPARROWS.

Two little sparrows one cold winter's day,



Were looking about [*wiggle thumbs*] for a warm place to stay;  
But alas! every nook had its own little bird;

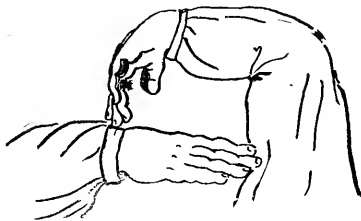


Then a plan to these homeless ones straightway occurred.  
So spreading their wings [*motion of flying with arms*] they flew over the  
way,

To a window where oft a small invalid lay.  
 There they alighted, and stood on the sill,  
 And tapped [*tap with one finger on palm of other hand*] on the pane  
 with each little bill.



When the faint tapping was heard by the child,  
 She looked out at the birds and eagerly smiled,  
 And cried, "Oh, mamma, they want to be fed,  
 Let us open the window [*motion of pushing up with both hands*] and  
 give them some bread."  
 She threw out the crumbs [*motion of throwing crumbs*] and the birds  
 ate with glee;  
 While papa found a box and put up in a tree.



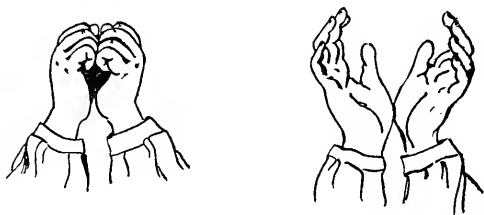
Then in it the sparrows quite thankfully crept,



Tucked their heads 'neath their wings [*drop head to one side and put  
 arm over it*] and thus soundly slept.

## CHESTNUTTING.

Come, children, get ready to go chestnutting. We put on our hats [*motion*], take our baskets on our arms [*motion*], and go across the fields to the far pasture. [*Both arms extended toward the right.*] Here we are! Hurrah! See the nuts on the ground! [*Clap hands.*] We'll soon have them in our baskets! [*Motion of picking up.*] Now we have picked them all. Look up in the trees. [*Bend neck backward.*] Last week the burrs were tight and round. Now they are wide open.



See! the nuts still cling to some of them. [*Point up.*] Now the wind begins to blow, and a few patter down upon the dead leaves. [*Drop finger tips on the desk with a little thud.*] More will fall in the night and we will come again to-morrow.

## SEE-SAW.

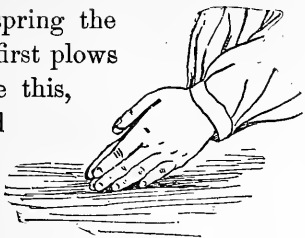
Now down, now up, the see-saw flies,  
 Now down to the ground, now up to the skies,  
 Though high you go, fear not at all;  
 Hold fast to the board and you will not fall.  
 Now down you jump, and off you run,  
 Clapping hands to show 'twas fun.

The teacher recites the lines alone. Each child raises his arms horizontally at the sides, and bends trunk over to the right, then to left. At "Now down you jump," drop arms to sides. Clap hands during last line.



## POTATOES.

In the spring the toes. He first plows a point like this, ground and hands for- up still more with



a harrow having long teeth which rake through the dirt. Then he

farmer plants his potatoes. The plow has which runs through the breaks it up. [*Push ward.*] He breaks it



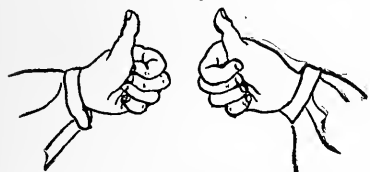
gets his potatoes ready. Each potato has a little dimple which he calls an eye. He takes a big potato and cuts it into pieces with a sharp knife, like this:



Each piece has a little eye. Then he drops the pieces [*motion of dropping*] into the soft ground, and covers them up with his hoe. [*Motion of covering.*] By and by



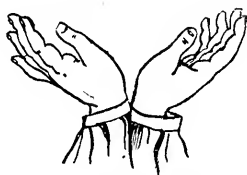
each little eye sends sprouts up through the ground. But the weeds grow, too, so the farmer digs them up with his hoe. [*Digging motions.*] The potato plants grow all summer, and in the fall turn brown and dry. On the stems in the ground, potatoes have been growing; now they are ripe, and the farmer digs them up with his hoe. [*Digging motions.*] His little boy picks them up, and throws them into baskets. [*Reach down and throw.*]



## THE APPLE TREE.

Out in the orchard there stands a big apple tree. It has grown high up into the air [*reach up with both arms*], and its

branches stretch wide. [*Arms stretched at sides.*] In the spring its little buds begin to unfold. Now it has little leaf buds like this, which open, and big buds, like this, with



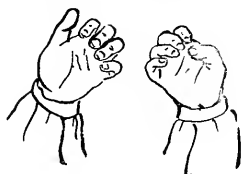
many little buds inside. Each little bud is shut tight with five pointed green leaves called sepals.



Soon they open wide, and oh, what beautiful broad pink petals!



What has been so carefully hidden inside all this? Many little soldiers carrying bags of gold-dust and below a little



green treasure-box no bigger than your thumb-nail. By and by the petals drop off, and float softly down to the ground. [*Float arm.*] Then the treasure-box begins to grow, and soon is as large as this:



Still it grows until it is as big as this:



It keeps on until it is like this:



and its cheeks are smooth and rosy. [*Put hands on cheeks.*] Then the farmer comes along and picks it from the tree [*look up and make motion of picking*] and puts it into a big barrel



with its brothers and sisters, and sends them away to the city.

## ROVER AND THE SHEEP.

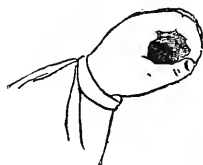
Many years ago there was a big snowstorm. The white flakes came down softly but swiftly [*float arms downward*] for two whole days. The wind blew the snow [*sweeping motion to side*] into high drifts. [*Arms high.*] Now the farmers had great flocks of sheep out in their big pastures [*arms wide*], and when the storm came the sheep curled together [*curl up*] in the hollows between the hills, and were covered with the drifting snow [*sweeping motion to side*], so that the farmers could not find them. But Rover knew what the men were looking for, and he ran around [*leaping motion with arms*] sniffing about with his nose, and often stopping to listen. [*Sniff and turn head to listen.*] Suddenly he began to dig into a drift. [*Paw with hands.*] The farmers dug with their shovels [*motions of digging*] and soon found two sheep. Then Rover ran [*with arms*] to another place, and began to paw. [*Motion.*] Here they found several more sheep. In this way Rover kept on until all the sheep were found.

## GRADE II.—SECOND YEAR IN SCHOOL.

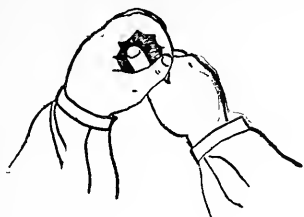
*See Note to Teachers, page 263.*

## THE SQUIRREL.

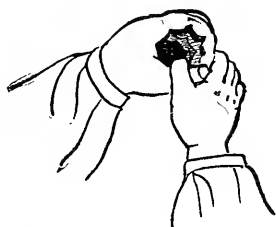
A little red squirrel lived in a hole in a tree in the woods.



Every morning he looked out of his door to see if there was



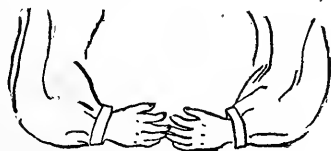
anything about that could harm him. If not, he ran merrily down his tree [*run with fingers*], and off to find his breakfast. Soon he found a nice sweet nut. Holding it in his paws, he sat up and gnawed away. [*Hold nut with both hands up to mouth.*] After he had eaten it, he found another nut, and, carrying it in his mouth, ran [*run with fingers*] into his storehouse.



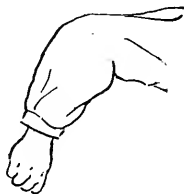
He put the nut into his little cupboard and ran back [*fingers run*] after another. He worked hard all the fall filling his pantry, to be ready for the long, cold winter.

#### THE HAWK.

A hawk has a big nest high up in a tall pine tree in the



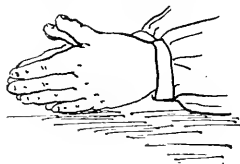
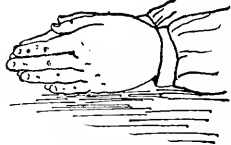
forest. [*Look up and reach both arms upward.*] One day while she is asleep on her nest [*eyes closed, hands in lap*], she hears a noise [*open eyes*], and looking down over the nest [*bend head and upper chest*] sees a little Indian boy. He carries his bow and arrows.



See! he fires at a partridge. [*Motion of firing an arrow.*] He will take it home for his dinner. Now he looks up and sees the hawk on her nest. [*Bend neck backward.*] He raises his bow to fire at her, but she spreads her wings and flies away. [*Flying motion with arms.*]

#### THE BOAT-RIDE.

It is a warm day in June, and George and Willis go down to the river for a boat-ride. They have a new brown boat, of which they are very proud. George gets in and takes his oars. Willis, giving the boat a push [*push forward with arms*], jumps in after him and takes the second pair of oars. They



bend backward and forward [*bend thumbs, pulling together*]. How steadily the boat moves through the water! Now George rests, while Willis rows alone. He bends forward and pulls back on the oars with all his strength. [*Rowing motion with*

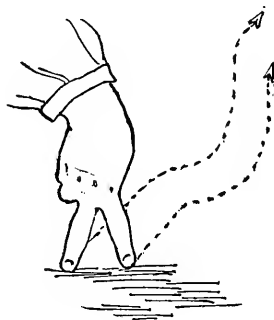
*trunk and arms.*] It is hard work for one boy. Here comes the little steamboat, making big waves. How the boat rocks. [*Sway trunk.*] Now Willis lays down his oars and lets the boat float down the river. He wipes the perspiration from his face [*motions*], saying, "How warm the sun is; I wish the wind would blow to fan us." [*Fan with imaginary hat.*]

## THE BROOK.

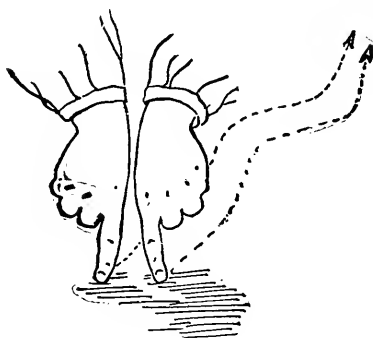
Way up on the mountain a little brook started. It was no wider than the distance between two fingers, and it ran gently



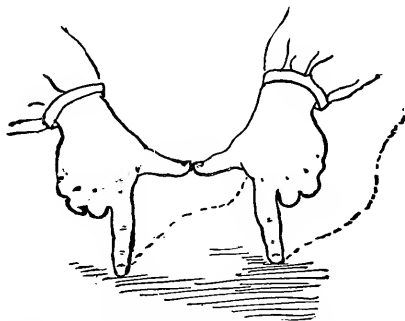
along, winding in and out between the stones. Another little



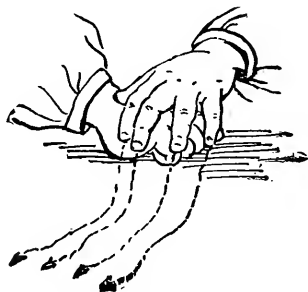
brook joined it, and the two ran together as one. It grew



larger as it ran, until it was as large as this. Still it ran merrily along. When it came to a rock, it leaped over it,

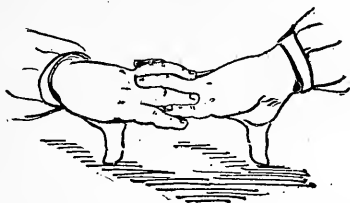


making a waterfall. More brooks joined it, until it was

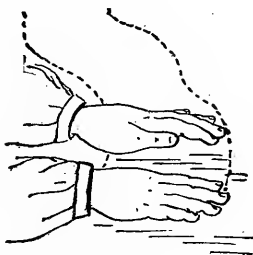




very wide [*stretch arms at sides*], so wide you couldn't jump across it, but had to cross on the bridge. It had become a



big river, and it flowed along very slowly until it reached the ocean.

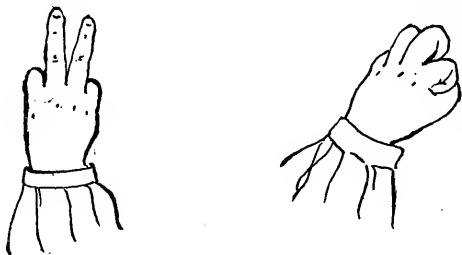


#### THE SNAIL.

Let us take a walk in the woods, down by the brook, where it is cool and damp. I think we may meet Mr. Snail. Ah! here is his house! I wonder if he is at home! We should only frighten him if we knocked, so we will keep very quiet [*finger on lip*], and wait for him to come out. Here he is! See him walk off, carrying his house on his back. [*Move fist by a series of forward hitchings with the thumb.*] No wonder he walks slowly; you would, if you had only one foot. (The whole under side of his body is called a foot.)



Now something has frightened him; he stops and curls up in his shell. In winter he builds a little storm-door on his house, and keeps warm inside until summer comes. This snail has four horns or feelers, which tell him where to go. The two long ones have each an eye on the end [*point to finger-tips*]; he can draw them down out of sight whenever he chooses.



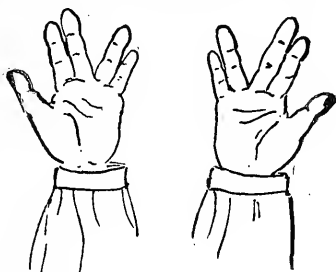
When he walks, he leaves a little wet trail behind him. [*Wet little finger and make walking motions.*] He can not live in a dry place. If he can not find a moist one, he shuts himself up in his house and waits for rain.

#### JACK IN THE PULPIT.

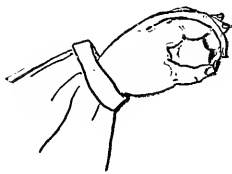
Out in the woods, where the branches of the trees meet overhead [*touch finger-tips above head*], and form a dense shade, grows a queer little plant called Jack in the Pulpit. If you look closely, you will find the high pulpit with Jack standing in it, and overhead a sounding-board. Perhaps you think this is the flower because it has showy stripes of brown and green. No; the real flowers are hidden behind the pulpit, down at Jack's feet. See how carefully the mother plant holds up her arms, and spreads



out the three leaflets on each, to shadow this little Jack.



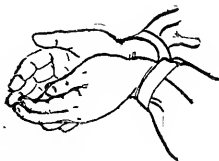
If you dig carefully down into the ground under the pulpit [*dig with fingers*], you will find a little round bulb. Because



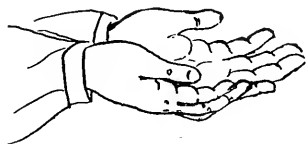
this bulb looks something like a turnip, the plant is called Indian Turnip.

#### KITTY WHITE AND KITTY GRAY.

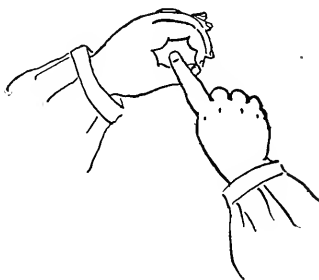
Thin Kitty White and plump Kitty Gray  
Went hunting together one fine Summer's day.  
They ran along in the greatest glee [*running motion with arms*],  
And soon spied a nest high up in a tree. [*Look up.*]



Then softly and quickly up they climbed [*climbing motion with fingers*];  
Ah! only an empty nest did they find,



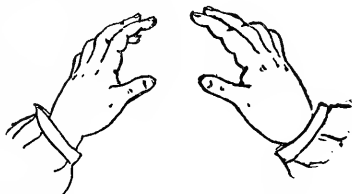
So downward they backed in a sober way. [*Motions with arms.*] ;  
"Why are we always too late?" said they. [*Shake head.*]  
A squirrel sat chattering on a stump [*arms against chest, fingers closed*];  
The kittens crouched all ready to jump [*bend forward, hands on desk*];  
But squirrel saw them and off he ran [*fingers run on desk*].  
And such an exciting race began.  
The kittens were gaining with every bound [*bounding motion*],  
When squirrel reached his hole in the ground.



Said Kitty White, "That squirrel meat  
Would be, I fear, too tough to eat [*shake head*];  
But hush! don't let a sound be heard,  
For there on the ground sits a little bird."  
He watched the bird with glittering eye [*bend forward*],  
And into the tree-top saw him fly. [*Flying motion with arms.*]  
So thin Kitty White and plump Kitty Gray  
Went hungry home on that Summer's day. [*Fingers walk slowly.*]

THE CAKE.

This is the cake so round and light.



This is the spoon so new and bright that mixed the cake so round and light.



This is the bowl that helped the spoon so new and bright that mixed



the cake so round and light.

These are the eggs that were put in the bowl that helped the spoon



so new and bright that mixed the cake so round and light.

This is the flour all sifted white [*motion of sifting*] that thickened the cups of sugar and milk that were stirred with the eggs that were put

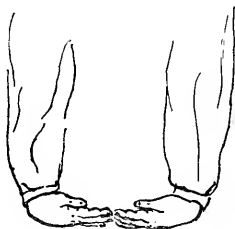
in the bowl that helped the spoon so new and bright that mixed the cake so round and light.

This is the soda to make it light [*sift*] that was put in the flour all sifted white that thickened the cups of sugar and milk that were stirred with the eggs that were put in the bowl that helped the spoon so new and bright that mixed the cake so round and light.

This is mamma good and true [*point toward right*] who added the spice to make it nice that went with the soda to make it light that was put in the flour all sifted white that thickened the cups of sugar and milk that were stirred with the eggs that were put in the bowl that helped the spoon so new and bright that mixed the cake so round and light.

This is the pan buttered new by dear mamma so good and true who added the spice to make it nice that went with the soda to make it light that was put in the flour all sifted white that thickened the cups of sugar and milk that were stirred with the eggs that were put in the bowl that helped the spoon so new and bright that mixed the cake so round and light.

This is the oven of just the right heat where she put the pan buttered



new by dear mamma so good and true who added the spice to make it nice that went with the soda to make it light that was put in the flour all sifted white that thickened the cups of sugar and milk that were stirred with the eggs that were put in the bowl that helped the spoon so new and bright that mixed the cake so round and light.

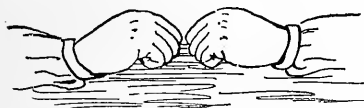
This is the cake so brown and sweet that came from the oven of just the right heat where she put the pan buttered new by dear mamma so good and true who added the spice to make it nice that went with the soda to make it light that was put in the flour all sifted white that thickened the cups of sugar and milk that were stirred with the eggs that were put in the bowl that helped the spoon so new and bright that mixed the cake so round and light.

## THE DESERT.

Far away across the sea [*arms stretched front*] there are great plains called deserts. Off to the right and off to the left [*stretch arm and turn head to right, then to left*] you can see nothing but sand for many miles. Sometimes high winds blow. They sweep the sand along [*both arms move from right to left*], lift it high into the air [*arms up*], and whirl it around [*circling movement*]. Travelers in the desert crouch down, throw blankets over their heads [*bend forward, rest elbows on desk, and clasp fingers behind head*], and wait for the storm to pass by.

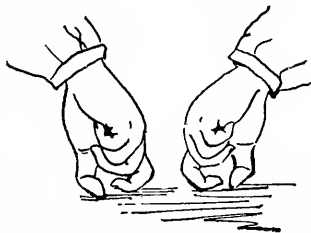
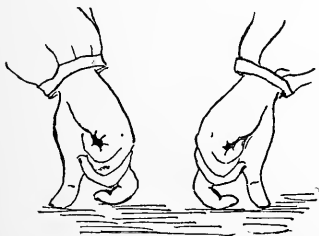
## THE CAMEL.

The camel is a queer-looking animal, with a long neck [*stretch neck*] and a long head. [*Put hand in front of face and extend forward.*]

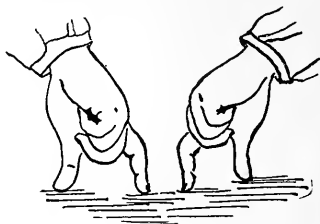


On his back he has two great humps. Some camels have only one hump, and are called

dromedaries. The camel is not very beautiful, but he is a useful animal, because he can go many days without drinking water. So people traveling across deserts ride on camels instead of horses. When a man wishes to get upon his back, the camel kneels down. He bends first his fore legs, then

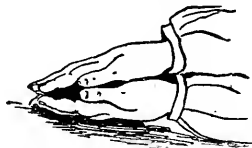


his hind legs. After the man has climbed upon his back, he rises by straightening his hind legs with a lurch that almost sends the man off over his head [*bend trunk forward*]; then he straightens his fore legs, and the man almost tumbles off backward. [*Bend trunk backward.*] When he walks, both legs on each side move together like this [*motions with thumbs and first fingers on desk*], and the man on his back sways and lurches [*motions with trunk*] in a way which is very uncomfortable until he becomes accustomed to it. When night comes, the camel stops and kneels down [*finger motions*], and the man gets off his back. He is very tired from sitting still so long, and is glad to stretch himself [*stretch arms*] and walk about.

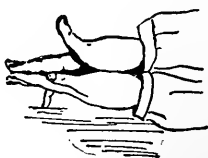
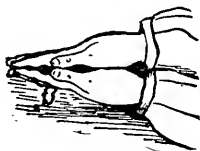


#### THE PUMPKIN.

There was once a little flat pumpkin seed.

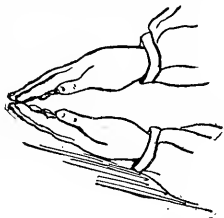


The farmer planted it with some others in the dark ground. Now this seed was a baby plant, with two big thick leaves and a little stem all covered by a thick coat. By and by one end of the stem burst out of the coat and pushed down into the ground. The other end pushed up into the sunshine, pulling the seed after it.





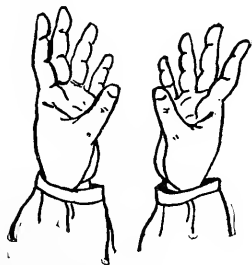
The leaves began to swell and pulled themselves out of the thick coat that had kept them so safe and warm.



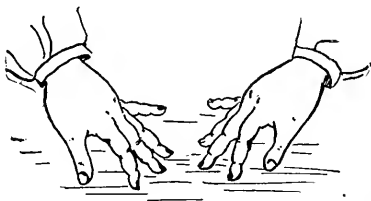
They liked the warm sunshine. It made them turn green, and they began to spread apart.



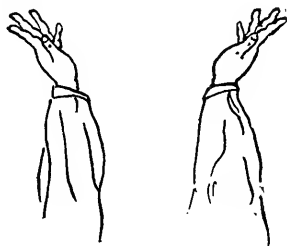
Now these two thick leaves were full of a food which was to feed the little new leaves until the plant was big enough to take care of itself. The new leaves were flat and thin, and had nice points and scallops.



Down in the ground little roots came out of the stem and spread about in the earth, taking in water and food;



and above, the leaves took in the sunlight and air, helping the plant to grow very fast. So it grew to be a long vine [*hands far apart*], trailing over the ground. [*Motion with both hands.*] Its leaves stood up on a tall stem, each something like an umbrella.

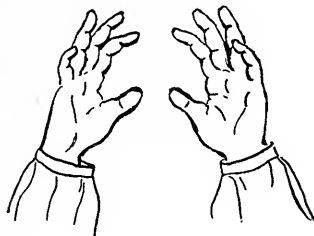


Then came a big yellow blossom, shaped like a trumpet.

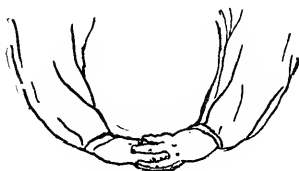


After a while the beautiful big blossom wilted, and the little ball

which was inside began to grow into a little green pumpkin. Soon it was as big as this.



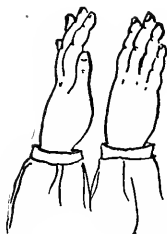
Then it turned yellow, and a little boy picked it and made a Jack-o'-lantern from it. Inside he found many flat seeds



just like the one from which it grew.

#### MAKING MAPLE SUGAR.

A grove of maples, bare and tall;



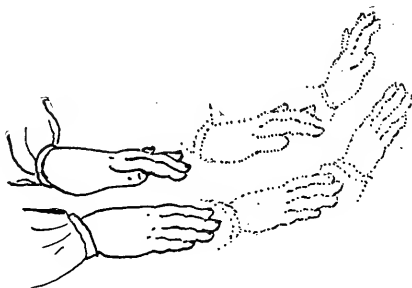
A rude log-house near by;



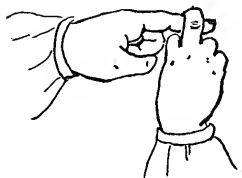
The first glad blue-bird's cheerful call [*look up*];

And over all, blue sky. [*Arms curved above head.*]

A man tramps through the softening snow [*put hands on desk*];

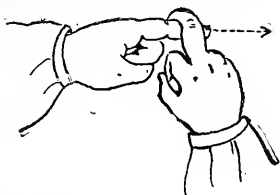


The tapping of trees is begun [*motion of turning auger*];  
The spouts are set, the pails hung low,

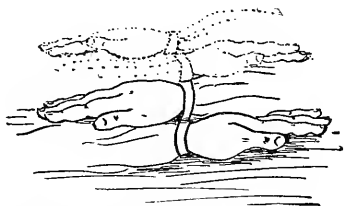


And the sap begins to run.

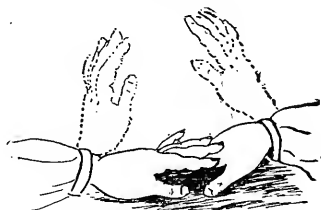
The drops ooze fast, the pail o'erflows [*motion with hands*];



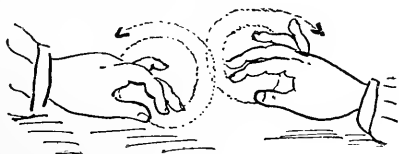
A man with buckets appears;  
He empties the pail, and on he goes,  
Till the sap-house fire he nears.  
Into the caldron the sap he pours,  
And piles with wood the fire,



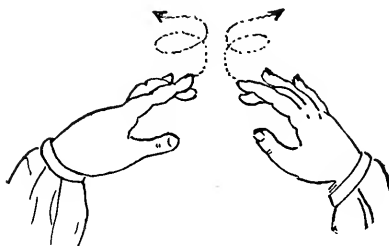
Till fiercely up the chimney it roars,  
And the eager flames leap higher.



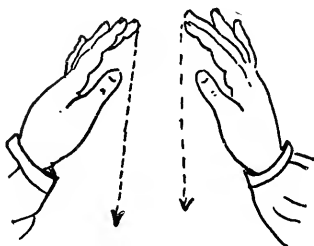
Soon foaming bubbles merrily play  
Within the kettle walls,



The steam uprises and floats away;



Outside, the darkness falls.



And still the skimmer he deftly plies,



And the wondrous change goes on;  
Clear golden sirup now meets his eyes;  
The amber sap is gone.

And now poured out in shallow tins [*motion*],  
'Tis carefully set away [*reaching to put on shelves*];  
But lo! another change begins [*hands raised in surprise*]  
'Tis sugar he finds next day. [*Clap hands once.*]

## ACTION POEMS.

### NOTE TO TEACHERS.

THE purpose of these selections is to assist in training the body to express the mind. Vivid pictures are brought before the pupil's mental eyes, his emotions are aroused, and movements of the body portray them. Were each body responsive to its mind, this training would be unnecessary. The *physical exercises* free the muscles and train them to work in harmony; these *mental exercises* rouse them to move in obedience to thought. The movements suggested for each poem are not arbitrary, nor are they to be read to the children: they are only suggestions of movements which might be made in response to a certain mental conception of the poem, and are given simply as aids to the teacher whose own muscles have never been trained to express her thought. Let her remember to look in the direction indicated when pointing to an object, and to hold the hand for an instant in the position indicated before dropping to side.

The scene to be described must be clearly pictured in the mind of the pupil before he can show it to others. Therefore, before the selection is rendered, the teacher must take time to explain unfamiliar ideas and question the pupils to see if they have formed correct conceptions. Then let the class give the poem, pointing out the objects named or imitating any movements mentioned. When all have the same scene in mind there will be a general uniformity of gesture; but this must not be insisted on lest mechanical movements result. A different gesture usually means a different thought; hence it is the conception which must be changed.

Individual rendering is preferable for voice culture, but lack of time often compels concert work; this, however, is not wholly undesirable, since it arouses enthusiasm and gives

courage to the timid. Never allow the singsong tone ; insist on mental work from each pupil.

Frequently ask the children to close the eyes until they imagine they can see the objects described. Tell them to let their faces as well as their arms help their voices tell the story.

### GRADE III.—THIRD YEAR IN SCHOOL.

#### THREE WAYS.

By MARY MAPES DODGE.

[From "Rhymes and Jingles." By permission of author.]

"How sweet," said the swan,

"To glide and splash! (1)

And not, like a frog,

To dive and dash." (2)

"How fine," said the frog,

"To dive and dash! (2)

And not like the swan,

To glide and splash!" (1)

"But better than either,

To float with grace," (3)

A pond lily whispered,

"Yet keep your place."

(1) Thumbs nearly touching, palms down, in front of body; extend hands straight forward with gliding movement; separate hands slightly and give them a quick downward dip with wrist movement. (2) Palms together in front of chest; extend arms quickly; separate hands quickly and carry arms outward and slightly downward at half sides. (3) Sway body slightly from side to side, changing weight slowly from one foot to the other; continue through stanza.



## A GREAT SURPRISE.

BY A. H. B.

[From *Youth's Companion*. By permission.]

A great yellow sunflower grew so tall (1)  
 It looked right over the garden wall. (2)  
 "Bless me," cried he, "what a marvelous sight! (3)  
 Wonderful meadows to left and right, (4)  
 And a hill that reaches up to the sky, (5)  
 And a long, straight road where the folks go by. (6)  
 'Twas lucky for me that I grew so tall (7)  
 As to see the lands that lie over the wall. (8)  
 I hadn't the faintest idea," said he, (9)  
 "How much of a place the world might be!" (10)

(1) Stand straight and stretch up neck. (2) Bend neck over front. (3) Lift both hands in surprise. (4) Point outward with open hand to left and right. (5) Reach both arms straight upward. (6) Hold hands, one foot apart, palms facing, in front of chest; then extend straight forward. (7) Clasp hands earnestly in front of body. (8) Open and carry outward to half sides, with palms upward. (9) Raise hands in surprise. (10) Turn arms and carry down at half sides to waist-line, palms upward.

## BUD-BABIES.

BY BERTHA LOUISE COLBURN

On every tree in Spring,  
 Bud-babies small and brown (1)  
 In tiny cradles swing. (2)  
 Though March winds rave about,  
 In haste to blow them down, (3)  
 They cling with courage stout;  
 Until they hear Spring call: (4)  
 "Throw off your wraps so warm,  
 Put on new garments all."  
 So out from blankets deep (5)  
 Which hid from wintry storm,

They take a timid peep (6)  
 But gone is every fear,  
 When sunlight warm they see (7)  
 And cheerful birdnotes hear.  
 Now each bud swells with pride, (8)  
 And robing fast in glee,  
 Throws useless wrap aside. (9)

(1) Raise arms at sides above head, and shut palms, fingers pointing upward, to represent the bud. Hold till (5). (2) Feet apart, sway from side to side. (3) Put one foot slightly forward and sway forward and back. (4) Stand still and tip head slightly to side in listening attitude. (5) Open palms very slowly, lowering elbows until the upper arms are horizontal at sides on (6). (7) Tip head backward, looking up and smiling. (8) Forearms open out a little at sides to show swelling of bud. (9) Bring arms downward in front, and then to sides as if throwing off wraps. Joyful expression of face.

### THE WEATHER-VANE.

BY MARY MAPES DODGE.

[From "Rhymes and Jingles." By permission of author.]

There was an old weather-vane high on the shed, (1)  
 The wind came a courting and turned his head; (2)  
 And all it could utter for lack of a mouth  
 Was—East and West and North and South. (3)

(1) Tip head back and reach both arms up above head, palms front. (2) Turn head slowly around to right; then to left. (3) Arms extended at shoulder level; twist trunk slowly to right until left arm points to normal front position; twist around to left until right arm points to normal front.

### FROGS.

BY BERTHA LOUISE COLBURN.

A dozen frogs, who sat on logs, (1)  
 Around a shallow pool, (2)  
 Were seen with joy by a cruel boy  
 Coming home from school.

A stone he threw, (3) and hit one, too,  
 The cruel, wicked lad;  
 Then, threw another, (3) and hit his brother.  
 Was ever boy so bad? (4)

Then all the frogs who sat on logs (1)  
 Dove into the shallow pool; (5)  
 And they had need to swim with speed, (6)  
 To escape the boy from school.

(1) Bend trunk slightly forward from hips, and hold arms down in front at an angle of thirty degrees with body, palms down and parallel to floor, chin lifted high—to represent sitting frog. (2) Arms raised to midline, elbows bent and palms in, to indicate the round pool. (3) Motion of throwing. (4) Hands raised in astonishment. (5) Bring palms together and shove them forward, bending neck forward, in diving movement. (6) Spread arms to sides; together; and out again, with swimming movement.

## THE SQUIRREL'S ARITHMETIC.

BY ANNIE DOUGLAS BELL.

High on the branch of a walnut tree (1)  
 A bright-eyed squirrel sat. (2)  
 What was he thinking so earnestly? (3)  
 And what was he looking at? (4)  
 The forest was green around him, (5)  
 The sky all over his head; (6)  
 His nest was in a hollow limb, (7)  
 And his children snug in bed. (8)

He was doing a problem o'er and o'er, (9)  
 Busily thinking was he; (10)  
 How many nuts for his Winter's store (3)  
 Could he hide in the hollow tree? (4)  
 He sat so still on the swaying bough (11)  
 You might have thought him asleep. (12)  
 Oh, no; he was trying to reckon now, (13)  
 The nuts the babies could eat. (14)

Then suddenly he frisked about, (15)

And down the tree he ran. (16)

"The best way to do, without a doubt, (17)

Is to gather all I can." (18)

(1) and (2) Look and point upward right. (3) and (4) Droop head and look fixedly at some object. (5) Carry both arms out to sides with sweeping gesture. (6) Carry arms upward, touching fingers over head and looking upward. (7) See cut in "The Squirrel" play, page 272. (8) Tuck fingers of left hand under those of right. (9) and (10) Droop head in thought; nod on "o'er and o'er." (11) Point upward and wave hand gently from side to side. (12) Droop head and close eyes. (13) and (14) Shake head and lift right arm to midline at half side. (15) Make sudden movement with both hands. (16) Running with fingers. (17) Emphatically. (18) Extend both arms at half sides.

## THE FOURTH OF JULY.

BY BERTHA LOUISE COLBURN.

Hurrah! Hurrah! The Fourth of July! (1)

Great day of freedom's birth,

Run up our banner; let her fly (2)

In triumph o'er the earth. (3)

The bells are rung from twelve to one, (4)

To usher in the day;

They ring again to greet the sun,

And herald its first ray.

The trumpets peal their loudest blast, (5)

We hear the booming gun;

The children big torpedoes cast; (6)

The day is well begun.

To merry sound of fife (7) and drum (8)

The boys march down the street; (9)

You think of soldiers homeward come,

As sounds their tramping feet.

The crackers snap with fitful sound; (10)

Torpedoes burst all day; (10)

And when the darkness closes round, (11)

The brilliant fireworks play. (12)

The candles shoot their flaming balls; (13)

The rockets upward go; (14)

The brazen serpent fierce appalls; (15)

The spinning pin-wheels glow. (16)

But darkness reigns supreme at length;

The glorious Fourth is o'er;

Three cheers for the flag of right and strength, (17)

Free waving evermore.

(1) Circular movement of right hand and arm above head, as in cheering. (2) Point upward with right hand. (3) Give sweeping gesture with both hands from front to sides. (4) Movement of pulling bell-rope, continued during whole stanza. (5) Holding trumpet to mouth with both hands. (6) Throwing movement with right arm. (7) Both hands up to mouth as in playing fife. (8) Beating drum. (9) Feet lifted and replaced quietly in stationary marching, during last three lines. (10) Clap hands. (11) Slow floating movement of arms from high, half sides down to midline. (12) Clasp hands in quick joyful manner. (13) Hold right arm up and give circular movement of hand from wrist, as if holding candle. (14) Both arms carried upward with swift, straight movement. (15) Point upward left and make serpentine movement. (16) Twirl both hands around each other. (17) Circular movement of cheering with hand above head.

## TEN LITTLE TIN SOLDIERS.

BY LILLA THOMAS ELDER.

[From *Youth's Companion*. By permission.]

Ten little tin soldiers lay in a row, (1)

Stretched out on the nursery floor, (2)

Just where they could see with their sharp little eyes,

Through the crack that was under the door. (3)

Their captain had left them all there for the night,

And said, as he crept into bed,

"If any one tries to come into the room, (4)

You must fire and shoot him stone-dead." (5)

The hours went by, and the ten little guns (6)

Were aimed at the crack near the floor, (7)

When all of a sudden the crack stretched and grew, (8)

And somebody opened the door. (9)

Bang! bang! went the guns—the soldiers all fired, (10)

But nobody seemed to be dead; (11)

Instead they all heard a soft kiss in the dark,

"Good-night, dear!" a loving voice said.

Then all the ten soldiers shook badly with fright, (12)

And whispered low, one to another: (13)

"How lucky it was that our guns were so small! (14)

What if we had killed Tommy's mother?" (15)

(1) and (2) Hold hands out front, palms down, fingers stretched out straight. (3) One hand held an inch above the other, palms facing. (4) and (5) Stand erect like soldier, and make straight up and down gesture of command. (6) and (7) Both arms raised as if aiming gun. (8) and (9) Hold hands as in (3), then stretch them apart and toward side. (10) Fire guns. (11) Look intently forward; show surprise. (12) Shake with fear. (13) Turn head to side. (14) Hand up to mouth, as if whispering. (15) Point to "Tommy's mother."

## THE MOSQUITOES.

BY BERTHA LOUISE COLBURN.

On a little round placid-faced pond

Softly floated a tiny white raft; (1)

Built of hundreds of eggs, (2) you'll agree

'Twas a very queer kind of a craft. (3)

On this calm little rush-grown pond,

For two days it floated about; (4)

Then from under each tiny gray egg,

Lo! a little dark wriggler crept out. (5)

They all wriggled around in the pond, (6)  
Swiftly darting about here and there, (7)  
Eluding the fierce, cruel nymphs, (8)  
Going up to the top after air. (9)

So much swimming about in the pond,  
Made their clothing become far too tight;  
So the old they thrice changed for new, (10)  
Much more suited for swift, easy flight. (6)

But they floated ere-long on the pond, (11)  
Grown too lazy to do aught but breathe,  
Till the sight of some dread, waiting nymph,  
Sent them hurrying down far beneath. (12)

Now thus floating one day on the pond, (11)  
In new chrysalis clothes tightly dressed,  
With such queer, breathless feelings of pain  
Were the little fat wrigglers oppressed. (13)

And each shuddered with fear on the pond, (14)  
At the sound of a queer, rending crack;  
For each felt that his chrysalis coat  
Had split all the way down the back! (15)

So with trembling upon the still pond,  
From their old ragged coats they crawled out, (16)  
Dried their weak, crumpled wings in the sun;  
Then mosquitoes gay flew about. (17)

But alas! lightly over the pond,  
Their voracious nymph enemies flew; (17)  
Slender dragon-flies now, with gay wings  
Of many a rich, brilliant hue.

And alack! too, there lived near the pond  
Many giants, alert, fierce and wild; (18)  
And mosquitoes were killed by the score (19)  
By a monster whom they called a child. (20)

(1) Hold hand out front with palm down for raft; float to side with wrist movement. (2) Hands held up in front of chest in surprise. (3) Hands lowered to mid-front in affirma-

tion. (4) Float hand slowly from side to side. (5) Separate fingers and move them up and down. (6) Palms together vertically; move hands from side to side with wrist movement. (7) Wiggle hands to one side with wrist and arm movement. (8) Move them downward. (9) Move them upward. (10) From position of palms together close fingers and open hands with a downward turning movement, and shut backs of hands together. Reverse movement. (11) Hands in 6th position, held upward in front. (12) Wiggling movement downward. (13) Hold hands up to throat and show feeling by facial expression. (14) Shake with fear. (15) From 6th position open palms from above. (16) From 15th separate hands, moving them horizontally to sides. (17) Float arms up and down at sides above shoulder level. (18) Both arms reaching up in front to show height of giants; bend slightly forward on "alert;" show fierceness in facial expression. (19) Short, quick slap of each hand upon back of other. (20) Point to child with open hand.



## GRADE IV.—FOURTH YEAR IN SCHOOL.

### NOTE.

A careful reading of Note to Teachers, page 291, is imperative in order to understand the purpose of these selections and notes. It is sometimes well to let each pupil give a stanza of a new poem to test his growth in bodily expression.

### HIAWATHA'S HUNTING.

BY HENRY WADSWORTH LONGFELLOW.

Forth in the forest straightway (1)  
All alone walked Hiawatha  
Proudly with his bow and arrows; (2)  
And the birds sang round him, o'er him, (3)  
    "Do not shoot us, Hiawatha!"  
Up the oak-tree, close beside him, (4)  
Sprang the squirrel, Adjidaumo,  
In and out among the branches (5)  
Cough'd and chattered from the oak tree,  
Laughed and said between his laughing, (6)  
    "Do not shoot me, Hiawatha!"  
And the rabbit from his pathway (7)  
Leaped aside, and at a distance (8)  
Sat erect upon his haunches, (9)  
Half in fear and half in frolic,  
Saying to the little hunter,  
    "Do not shoot me, Hiawatha!"  
But he heeded not, nor heard them, (10)  
For his thoughts were with the red deer (1)  
On their tracks his eyes were fastened, (11)  
Leading downward to the river, (12)  
To the ford across the river,  
And as one in slumber walked he. (11)  
    Hidden in the alder-bushes, (13)  
There he waited till the deer came,

Till he saw two antlers lifted, (14)  
 Saw two eyes look from the thicket, (15)  
 Saw two nostrils point to windward, (16)  
 And a deer came down the pathway, (17)  
 Flecked with leafy light and shadow, (18)  
 And his heart within him fluttered, (19)  
 Trembled like the leaves above him, (20)  
 Like the birch-leaf palpitated, (20)  
 As the deer came down the pathway. (17)

Then, upon one knee uprising,  
 Hiawatha aimed an arrow: (21)  
 Scarce a twig moved with his motion (22)  
 Scarce a leaf was stirred or rustled, (23)  
 But the wary roebuck started, (24)  
 Stamped with all his hoofs together, (25)  
 Listened with one foot uplifted, (26)  
 Leaped as if to meet the arrow; (27)  
 Ah! the singing fatal arrow, (28)  
 Like a wasp it buzzed and stung him! (29)

Dead he lay there in the forest, (30)  
 By the ford across the river; (31)  
 Beat his timid heart no longer,  
 But the heart of Hiawatha (32)  
 Throbbled and shouted and exulted,  
 As he bore the red deer homeward (33)  
 And Iagoo and Nokomis  
 Hailed his coming with applause.  
 From the red deer's hide Nokomis  
 Made a cloak for Hiawatha, (34)  
 From the red deer's flesh Nokomis  
 Made a banquet in his honor. (35)  
 All the village came and feasted, (36)  
 All the guests praised Hiawatha, (37)  
 Called him Strong-Heart, Soan-ge-taha (38)  
 Called him Loon-Heart, Mahn-go-taysee! (34)

(1) Point forward into forest. (2) Stand erect carrying bow. (3) Slowly sweep both arms to sides; then upward. (4) Point up with right hand and look up. (5) Right hand at (4) move slightly from side to side. (6) Tip head forward and look down. (7) Point down with left hand, palm down.

(8) Move hand quickly to left. (9) Hold forearms beside chest with hands drooping. (10) Shake head slowly. (11) Bend slightly forward, looking down. (12) From (11) point straight forward with palm down. (13) Bend forward in crouching attitude. (14) Raise both arms with fingers stretched apart. (15) Tip head forward, gazing intently. (16) Raise left hand in front, first two fingers straight forward, slightly apart, and the others closed. (17) Turn left hand, palm upward, and lower slightly to side in assertion. (18) Turn palm down and move fingers up and down. (19) Place left hand on heart. (20) Carry left hand forward and move back and forth from wrist; then carry upward and repeat. (21) Bend one knee more than the other and hold bow in position to fire. (22) Point forward with right hand. (23) Move right hand quickly from side to side with wrist movement. (24) Quickly lift both arms in front nearly to shoulder level, forearms leading and elbows bent. (25) Quick downward movement of arms, forearms leading. (26) Keep right hand in (25) position and quickly lift left as in (24). (27) Lift both arms straight in front. (28) Shake head slightly. (29) Lift left hand to upper part of chest; quickly straighten arm and carry forward, pointing with first finger. (30) Point down with both hands, palms front. (31) Drop left hand to position and turn palm of right down and raise it slightly, pointing to ford. (32) Place left hand on heart. (33) Raise arms as if grasping deer carried on shoulder. (34) Carry left hand outward at midline, palm up. (35) Same with right. (36) Both hands carried out to sides at midline, palms up. (37) Hands carried forward and upward; then lowered in affirmation. (38) Stand strongly erect and place left hand on heart.

## THE GLADNESS OF NATURE.

BY WILLIAM CULLEN BRYANT.

[By permission of D. Appleton & Co., publishers of Bryant's complete works.]

Is this a time to be cloudy and sad,

When our mother Nature laughs around; (1)

When even the deep blue heavens look glad, (2)

And gladness breathes from the blossoming ground? (3)

There are notes of joy from the hang-bird and wren, (4)

And the gossip of swallows through all the sky; (5)

The ground-squirrel gayly chirps by his den, (6)

And the wilding bee hums merrily by. (7)

The clouds are at play in the azure space (8)

And their shadows at play on the bright-green vale, (9)

And here they stretch to the frolic chase, (10)

And there they roll on the easy gale. (11)

There's a dance of leaves in that aspen bower, (12)

There's a titter of winds in that beechen tree, (13)

There's a smile on the fruit, and a smile on the flower, (14)

And a laugh from the brook that runs to the sea. (15)

And look at the broad-faced sun, how he smiles (16)

On the dewy earth that smiles in his ray, (17)

On the leaping waters and gay young isles; (18)

Ay, look, and he'll smile thy gloom away. (19)

The "gladness" of this poem must be felt until face and voice express it.

(1) Raise both arms and carry them outward to indicate whole world. (2) Raise arms straight upward and tip head back, looking up. (3) Point down with both hands, palms front. (4) Point upward to right, moving hand slightly down to side to indicate "wren." (5) Turn right palm down; at same time raise left arm to similar position and move hands swiftly toward each other and out again, looking from one side to the other to darting swallows. (6) Point downward with left hand, palm down. (7) Raise left arm to shoulder level and give gentle sweep to left side. (8) Raise arms high in front and move hands toward each other, then out to sides. (9) Lower arms, pointing downward and move hands in same way. (10) Extend both arms to right; then sweep across to left. (11) Float arms to right side with undulating movements. (12) Point upward toward right, moving fingers rapidly for leaves. (13) Same with left hand. (14) Point upward with right, then downward with left. (15) Carry both arms with undulating movement from right

to left. (16) Raise both arms, curving them toward each other at head level. (17) Carry arms downward toward earth, palms front. (18) Point outward to right. (19) Point upward to sun, then turn and carry downward and outward to shoulder level with palms down.

## THE OWL.

BY ALFRED TENNYSON.

When cats run home, and light is come, (1)  
 And dew is cold upon the ground, (2)  
 And the far-off stream is dumb, (3)  
 And the whirring sail goes round, (4)  
 And the whirring sail goes round;  
 Alone and warming his five wits, (5)  
 The white owl in the belfry sits. (6)

When merry milkmaids click the latch, (7)  
 And rarely smells the new-mown hay, (8)  
 And the cock hath sung beneath the thatch, (9)  
 Twice or thrice his roundelay, (10)  
 Twice or thrice his roundelay;  
 Alone and warming his five wits, (5)  
 The white owl in the belfry sits. (6)

Question pupils about poem, and explain anything foreign to their experiences, that they may not hold incorrect pictures in mind.

(1) Carry right hand, palm down, out to side with sweeping movement. Raise both arms in front, pointing above horizon. (2) Lower both arms, palms down, and look at ground. (3) Point to right front with straight fingers. (4) Raise left arm and make large circles in front. (5) Tip head forward, and stand with elbows bent, arms close to sides. (6) Point upward to left. (7) Extend right hand to click the latch. (8) Point both hands to ground, palms front, and extend them slightly to sides. (9) Point to left. (10) Raise both forearms in front on "twice" and lower on "thrice" to midline with palms up.

## THE LEAFLETS.

BY KATE L. BROWN.

[From "Nature and Verse," by permission of Messrs. Silver, Burdett &amp; Co.]

Dance, little leaflets, dance, (1)  
    'Neath the tender sky of Spring; (2)  
Dance in the golden sun, (1)  
    To the tune that the robins sing. (1)  
Now you are light and young,  
    Just fit for a baby play;  
So dance, little leaflets, dance, (1)  
    And welcome the merry May. (1)

Sway, little leaflets, sway, (3)  
    In the ardent sunlight's glow; (3)  
Oh, what a sleepy world! (4)  
    For August has come, you know.  
Many a drowsy bird  
    Is drooping its golden crest, (5)  
So sway, little leaves, and rock (3)  
    The orioles in their nest. (3)

Swing, little leaflets, swing; (6)  
    The quail pipes in the corn; (7)  
Under the harvest sun, (8)  
    The cardinal flower is born. (9)  
Russet and gold and red  
    Little leaves are gayly dress'd; (10)  
Is it holiday time with you  
    That you have put on your best? (11)

Fall, little leaflets, fall, (12)  
    Your mission is not sped; (12)  
Shrill pipes the Winter wind, (13)  
    And the happy Summer's dead.  
Make now a blanket warm, (12)  
    For the leaves till the Spring winds call; (14)  
You must carpet the waiting earth, (15)  
    So fall, little leaflets, fall. (12)

Notice the difference in the pictures and movements for the four seasons.

(1) Look upward, raise both arms and swing hands in circles from wrist. (2) Float both hands down to shoulder level, turn palms up and look from one part of sky to other. (3) Raise arms as in (1) and swing hands slowly from side to side with wrist movement. (4) Drop arms to sides, and slowly close eyes. (5) Drop head forward. (6) Raise arms and swing the hands up and down from wrist. (7) Point to right. (8) Point upward. (9) Point down to ground. (10) Point upward with both hands, looking from one side to other. (11) Lower hands to midline, turn palms up, and continue looking up at trees. (12) Raise arms and float gently downward, moving slightly from side to side, as a leaf flutters down. (13) Shiver. (14) Hold position of hands down, palms toward floor. (15) Move hands to sides.

### ARIEL'S SONGS.

BY WILLIAM SHAKESPEARE.

#### I.

Come unto these yellow sands, (1)  
 And then take hands: (2)  
 Curtsied when you have, and kiss'd (3)  
 The wild waves whist,  
 Foot it feately here and there; (4)  
 And, sweet sprites, the burden bear.  
 Hark, hark! (5) The watch-dogs bark; (6)  
     Bow-wow. Bow-wow.  
 Hark, hark! (5) I hear  
 The strain of strutting chanticleer. (7)  
     Cock-a-diddle-dow.

#### II.

Full fathom five thy father lies; (8)  
 Of his bones are coral made, (9)  
 Those are pearls that were his eyes. (10)  
 Nothing of him that doth fade  
 But doth suffer a sea-change (11)  
 Into something rich and strange. (12)  
 Sea-nymphs hourly ring his knell; (13)  
 Ding-dong.  
 Hark! now I hear them, (5) Ding-dong, bell. (13)

## III.

Where the bee sucks, there suck I. (14)

In a cowslip bell I lie,— (15)

There I couch (16) when owls do cry,

On the bat's back I do fly (17)

After Summer merrily.

Merrily, merrily shall I live now (18)

Under the blossom that hangs on the bough. (19)

Ariel was an "airy spirit." Explain to children the occasions of these songs as told in "The Tempest," and try to have them catch their spirit and meaning.

(1) Extend both arms in front, pointing down to sands. (2) Move arms from front to sides to "take hands." (3) Make graceful curtsy and kiss hand toward right. (4) Extend right foot, pointing toe toward floor; extend left. (5) Bend forward in listening attitude. (6) Stand erect. (7) Stand erect and point to left. (8) Both hands pointing straight downward in front. (9) Still holding hands down, turn palms front. (10) Raise hands to mid-front line on "pearls," then upward on "eyes." (11) Raise hands slowly upward in front, palms front, in surprise. (12) Lower hands to mid-front line, turning palms up. (13) Motions of pulling a bell-rope. (14) Point down to flower with right hand, then point to self on "I." (15) Point to left. (16) Bring left arm up, bend elbow, and droop head upon it as if sleeping. (17) Flying movement, floating arms up and down at sides. (18) Clasp hands joyously in front of chest. (19) Tip head backward, looking up, and point up with both hands.

## THE COMING STORM.

BY LILLIPUT LEVEE.

The tree-tops rustle, (1) the tree-tops wave; (2)

They hustle, they bustle; (1) and down in a cave (3)

The winds are murmuring, ready to rave. (4)

The skies are dimming; (5) the birds fly low, (6)

Skimming and swimming, their wings are slow; (7)

They float, they are carried, they scarcely go. (8)



The dead leaves hurry; (2) the waters, too,  
 Hurry and scurry, (10) as if they knéw  
 A storm was at hand, (11) the smoke is blue. (12)

(1) Raise both arms and swing hands in circles from wrist.  
 (2) Swing hands from side to side. (3) Lower hands in front and look down. (4) Make larger and slower circles with same wrist movement. (5) Point upward in front with both hands. (6) Lower arms in front. (7) Extend both arms with quick movement to left side; then to right; then extend at each side at head level and float slowly down to shoulder level. (8) Arms extended motionless at sides. (9) Raise arms in front and float downward like whirling leaves. (10) Extend both arms to right and carry across to left with undulating movements from wrist. (11) From "scurry" turn palms up and hold extended arms at midline. (12) Point forward and outward with right hand.

### LIKE A CRADLE.

BY SAXE HOLM.

Like a cradle, rocking, rocking (1)  
 Silent, peaceful, to and fro,— (1)  
 Like a mother's sweet looks dropping  
 On the little face below,— (2)  
 Hangs the green earth, swinging, turning, (3)  
 Jarless, noiseless, safe, and slow; (3)  
 Falls the light of God's face bending (4)  
 Down and watching us below. (2)

(1) Advance one foot and sway forward and back. (2) Raise both hands to midline, palms forward, and look downward. (3) Raise hands in front to head level, and revolve them slowly around each other. (4) Float hands slightly outward at same level, and hold them with palms down, head bent down.

### THE PLANTING OF THE APPLE-TREE.

BY WILLIAM CULLEN BRYANT.

[By permission of D. Appleton & Co., publishers of Bryant's complete works.]

Come, let us plant the apple-tree.  
 Cleave the tough greensward with the spade; (1)

Wide let its hollow bed be made, (2)  
 There gently lay the roots, and there (3)  
 Sift the dark mould with kindly care, (4)  
     And press it o'er them tenderly, (5)  
 As, round the sleeping infant's feet,  
 We softly fold the cradle-sheet, (6)  
     So plant we the apple-tree. (7)

What plant we in this apple-tree? (7)  
 Buds, which the breath of summer days  
 Shall lengthen into leafy sprays. (8)  
 Boughs, where the thrush, with crimson breast, (9)  
 Shall haunt and sing and hide her nest; (10)  
     We plant, upon the sunny lea, (11)  
 A shadow for the noontide hour, (12)  
 A shelter from the Summer shower, (13)  
     When we plant the apple-tree. (7)

\* \* \* \* \*

What plant we in this apple-tree? (7)  
 Fruits that shall swell in sunny June (14)  
 And redden in the August noon (15)  
 And drop, when gentle airs come by, (16)  
 That fan the blue September sky,  
 While children come, with cries of glee, (17)  
 And seek them where the fragrant grass  
 Betrays their bed to those who pass (18)  
     At the foot of the apple-tree. (19)

And when, above this apple-tree, (20)  
 The Winter stars are quivering bright, (21)  
 And winds go howling through the night, (22)  
 Girls, whose young eyes o'erflow with mirth,  
 Shall peel its fruit by cottage-hearth, (23)  
     And guests in prouder homes shall see,  
 Heaped with the grape of Cintra's vine (24)  
 And golden orange of the line,  
     The fruit of the apple-tree. (14)

\* \* \* \* \*

Each year shall give this apple-tree  
 A broader flush of roseate bloom, (25)  
 A deeper maze of verdurous gloom, (26)

And loosen, when the frost-clouds lower,  
The crisp brown leaves in thicker shower. (27)

The years shall come and pass, but we  
Shall hear no longer, where we lie, (28)

The Summer's songs, the Autumn's sigh,  
In the boughs of the apple-tree. (14)

(1) Hands held as if grasping spade. (2) Show width by holding hands at low front line with palms turned toward each other. (3) Turn palms to floor. (4) Motions of pulverizing earth with fingers. (5) Press down with open palms. (6) Motion of folding blanket around feet. (7) Point to right front at midline, palm up. (8) Turn palm down and raise arm above head. (9) From (8) turn palm up. (10) Hands together, with curved fingers, to represent nest. (11) Both arms held out front at midline, palms up. (12) Same, tipping head back and looking up. (13) Turn palms down and lift arms above head. (14) Point upward toward right. (15) Point upward with left hand. (16) Raise both hands to head level, then drop swiftly, with forearm leading. (17) Clap hands together noiselessly in joyful manner. (18) Point down to ground at right front with both hands. (19) Point to right front below midline, with palm up. (20) Point higher than in (14). (21) Move fingers rapidly for "quivering." (22) Extend both arms to right side, then carry with sweeping movement to left. (23) Motions of peeling apples. (24) Raise arms in front and indicate the heaped fruit by bringing the hands upward and toward each other with a wrist movement. (25) Lift both arms to right, pointing toward tree, then separate arms to show breadth. (26) Lower both arms slightly. (27) Lower both arms, moving the fingers to show many fluttering leaves. (28) Point to ground with left hand.

### BEST.

By E. H. THOMAS.

[From *Youth's Companion*. By permission.]

When all across the dimpled pond  
The little laughing breezes blow, (1)

And in the cattails just beyond (2)  
The Summer sun is sinking low, (3)  
The swallows then in airy flight  
Along the sparkling waters go, (4)  
And dip their feathers blue and bright, (5)  
And softly twitter to and fro,  
"Tweet, weet! Sweet, sweet! Oh, who is so free,  
So cheery, so happy, so blithe as we?  
For of all the most delightful things (6)  
The very best is a pair of wings."  
When all across the frozen pond  
The merry, roaring north winds blow, (7)  
And from the leafless wood beyond (8)  
The Winter moon is rising slow, (9)  
The children then like swallows light  
Go wheeling, whirling to and fro (10)  
Along the ice that sparkles bright  
With frosty jewels all aglow.  
And they laugh and shout and sing for glee,  
"No Summer bird is so glad as we!  
And better than wings for us merry mates (11)  
Is a pair of sharp and shiny skates!"

(1) Raise arms in front of chest and float them to one side, with waving movement of hands from wrists to show little waves on pond. (2) Extend arms in front at shoulder level, palms down. (3) Sink them a few inches, with forearms leading. (4) Extend arms to right at midline and float straight across to left side. (5) Make sudden dip downward from (4) position. (6) Float the extended arms quickly up and down at the sides above shoulder level. (7) Extend arms to right at midline and sweep them swiftly across to left side. (8) Extend arms in front at shoulder level. (9) Raise them a few inches, with forearms leading. (10) Make two circular movements for "wheeling, whirling;" sweep to right on "to," to left on "fro," then to right again on next line. (11) Extend right hand from waist-line forward to right side, and left arm the same to left side, to imitate the strokes of the skaters.

## GATHERING LILIES.

BY BERTHA LOUISE COLBURN.

I know a lake, a tiny lake,  
Where only gentle breezes blow; (1)  
And in this placid, smiling lake (2)  
The fairest snow-white lilies grow. (2)

An empty boat, a waiting boat, (3)  
Lies idly rocking by the shore; (3) .  
Oh, joyfully we both step in,  
And eager grasp each willing oar. (4)

We forward bend; we backward pull; (5)  
Our rhythmic strokes are quick and strong,  
And o'er the dimpling waters blue  
We swiftly, gayly glide along.

When hearts are light, are young and light,  
Hard work seems oft but merest play;  
And soon the lilies come in view,  
Seen dimly in yon rounding bay. (6)

With sturdy strength, with practised pull, (7)  
Still on we send our bounding boat, (7)  
Till now, behold! the magic nook (2)  
Where fairy lilies swim and float. (8)

With steady reach, with careful grasp, (9)  
I pull a lily from its bed; (10)  
Another lures, I quickly snatch, (11)  
But only gain its sunny head. (12)

I reach again—a careful reach; (13)  
This time I gain my lily prize; (14)  
Another one, another yet! (15)  
What countless beauties greet our eyes. (16)

We reach and pull; we pull and reach, (17)  
And lade our boat with lilies fair; (18)  
Then back we turn; we homeward row, (19)  
And Jason-like our treasures bear.

(1) Both hands raised high to right front, and floated slowly across to left side. (2) Forearms raised outward at waist-line, palms up, to show the lake and lilies. (3) Raise arms to 2nd position with palms down, and float from side to side in concave curves. (4) Reach arms outward. (5) Advance one foot and bend forward; bend backward, bringing arms toward body as in rowing. Repeat in each line of this stanza and first two of fourth. (6) Raise right arm to shoulder level, pointing with straight fingers and inclining head slightly to right. (7) Rowing movements. (8) Raise arms in front and float gently from side to side. (9) Reach with right hand; close fingers. (10) Pull. (11) Reach and pull quickly. (12) Open hand and drop arm to side. (13) Reach slowly. (14) Pull slowly. (15) Point to right; to left. (16) Turn both palms up. (17) With right hand; then left. (18) Forearms raised outward at waist-line, palms down. (19) Rowing movement.

## GRADE V.—FIFTH YEAR IN SCHOOL.

### NOTE.

A careful reading of Note to Teachers, page 291, is imperative in order to understand the purpose of these selections and notes. Test growth in bodily expression by requiring each pupil to give a stanza of the new poem.

## SWINGING ON A BIRCH-TREE.

BY LUCY LARCOM.

[By special permission of Houghton, Mifflin & Co., publishers.]

Swinging on a birch-tree (1)

To a sleepy tune,

Hummed by all the breezes

In the month of June!

Little leaves a-flutter, (2)

Sound like dancing drops (3)

Of a brook on pebbles; (4)

Song that never stops.

Up and down we seesaw: (5)

Up into the sky;

How it opens on us, (6)

Like a wide blue eye! (7)

You and I are sailors (8)

Rocking on a mast; (5)

And the world's our vessel; (9)

Ho! she sails so fast! (10)

Blue, blue sea around us; (6)

Not a ship in sight! (11)

They will hang out lanterns (12)

When they pass to-night. (13)

We with ours will follow (14)

Through the midnight deep;

Not a thought of danger,

Though the crew's asleep. (15)

Oh, how still the air is!  
 There an oriole flew; (16)  
 What a jolly whistle!  
 He's a sailor, too. (17)  
 Yonder is his hammock (18)  
 In the elm-top high:  
 One more ballad, messmate! (19)  
 Sing it as you fly! (20)

Up and down we seesaw; (1)  
 Down into the grass, (21)  
 Scented fern, and rosebuds, (22)  
 All a woven mass. (23)  
 That's the sort of carpet (24)  
 Fitted for our feet!  
 Tapestry nor velvet (25)  
 Is so rich and neat. (26)

Swinging on a birch-tree! (1)  
 This is Summer joy, (27)  
 Fun for all vacation; (28)  
 Don't you think so, boy? (29)  
 Up and down to seesaw, (30)  
 Merry and at ease,  
 Careless as a brook is,  
 Idle as the breeze!

Try to feel the happiness and freedom from care portrayed in the poem, that both voice and manner may express them.

(1) Advance one foot and sway forward and back; continue during four lines. (2) Raise both arms in front and shake hands sidewise. (3) Lower hands and (4) carry to left in curving lines. (5) Sway as in 1st, beginning with backward movement of trunk on "up." (6) Raise arms together in front to head level and spread outward to sides. (7) Hold arms at shoulder level sides, palms up. (8) Point toward right, then to self. (9) Carry arms out to half side, palms up. (10) Sweep arms from 9th position out to sides, palms down. (11) Lock to right and left. (12) Point upward right and left. (13) Sweep both arms from 12th to



one side. (14) Extend arms at front midline. (15) Point downward with both hands. (16) Point left, palm down. (17) Lift left forearm to midline at half side, palm up. (18) Turn palm down and point high. (19) Lower arm slightly, turning palm up. (20) Turn palm down and sweep to side. (21) Point down front with both hands, palms front. (22) Point down to right, then to left, with palms down. (23) Down front with both hands. (24) Turn palms front. (25) and (26) Raise forearms till hands are at shoulder level and lower to midline at half sides in affirmation. (27) Carry arms from mid-front to half sides, palms up. (28) Clasp hands joyfully. (29) Extend left arm at half side, midline, palm up. (30) Like 1st, continuing to end.

## WINTER.

BY WILLIAM SHAKESPEARE.

When icicles hang by the wall, (1)  
 And Dick the shepherd blows his nail, (2)  
 And Tom bears logs into the hall, (3)  
 And milk comes frozen home in pail; (4)  
 When blood is nipt, and ways be foul, (5)  
 Then nightly sings the staring owl (6)

Tuwhoo!

Tuwhit! Tuwhoo! A merry note!  
 While greasy Joan doth keel the pot. (7)

When all around the wind doth blow, (8)  
 And coughing drowns the parson's saw, (9)  
 And birds sit brooding in the snow, (10)  
 And Marion's nose looks red and raw; (11)  
 When roasted crabs hiss in the bowl— (12)  
 Then nightly sings the staring owl (6)

Tuwhoo!

Tuwhit! Tuwhoo! A merry note!  
 While greasy Joan doth keel the pot. (7)

(1) Point upward left. (2) Hold hands up to mouth and blow on them. (3) Arms curved as if bearing logs. (4) Point downward to right. (5) Shiver and rub fingers; point

downward left. (6) Point upward right. (7) Point to left. (8) Arms raised front to shoulder level and carried to sides with palms up. (9) Nod head and hold hand to throat. (10) Draw down neck and shoulders, bend elbows and hold arms near chest. (11) Point left. (12) Point downward left.

## SHERIDAN'S RIDE.

BY THOMAS BUCHANAN READ.

[By permission of J. B. Lippincott Co., publishers.]

Up from the South at break of day, (1)  
Bringing to Winchester fresh dismay, (2)  
The affrighted air, with a shudder bore, (3)  
Like a herald in haste, to the chieftain's door,  
The terrible grumble, and rumble and roar, (4)  
Telling the battle was on once more, (1)  
And Sheridan twenty miles away. (2)

And wider still those billows of war (5)  
Thundered along the horizon's bar; (6)  
And louder yet into Winchester rolled (2)  
The roar of that red sea uncontrolled, (1)  
Making the blood of the listener cold, (7)  
As he thought of the stake in that fiery fray, (8)  
And Sheridan twenty miles away. (2)

But there is a road from Winchester town,  
A good broad highway leading down; (9)  
And there through the flush of the morning light, (10)  
A steed as black as the steeds of night  
Was seen to pass, as with eagle flight, (11)  
As if he knew the terrible need,  
He stretched away with his utmost speed; (12)  
Hills rose and fell—but his heart was gay, (13)  
With Sheridan fifteen miles away. (2)

Still sprung from those swift hoofs, thundering South, (14)  
The dust, like the smoke from the cannon's mouth; (15)  
Or the trail of a comet, sweeping faster and faster, (16)  
Foreboding to traitors the doom of disaster. (17)  
The heart of the steel and the heart of the master (18)

Were beating like prisoners assaulting their walls, (19)  
 Impatient to be where the battlefield calls; (1)  
 Every nerve of the charger was strained to full play,  
 With Sheridan only ten miles away. (2)

Under his spurning feet, the road (21)  
 Like an arrowy Alpine river flowed, (22)  
 And the landscape sped away behind (23)  
 Like an ocean flying before the wind. (24)  
 And the steed, like a bark fed with furnace ire, (25)  
 Swept on with his wild eyes full of fire. (26)  
 But lo! he is nearing his heart's desire; (1)  
 He is snuffing the smoke of the roaring fray, (27)  
 With Sheridan only five miles away. (2)

The first that the general saw were the groups (1)  
 Of stragglers, and then the retreating troops; (28)  
 What was done—what to do—a glance told him both, (29)  
 And striking his spurs, with a terrible oath (30)  
 He dashed down the line, 'mid a storm of huzzas, (31)  
 And the wave of retreat checked its course there, because (32)  
 The sight of the master compelled it to pause, (33)  
 With foam and with dust the black charger was gray; (34)  
 By the flash of his eye, and his red nostril's play, (35)  
 He seemed to the whole great army to say, (36)  
 "I have brought you Sheridan all the way, (37)  
 From Winchester down to save the day." (38)

Hurrah, hurrah for Sheridan! (39)  
 Hurrah, hurrah for horse and man! (39)  
 And when their statues are placed on high, (40)  
 Under the dome of the Union sky— (41)  
 The American soldiers' Temple of Fame,—  
 There with the glorious general's name, (40)  
 Be it said in letters both bold and bright:  
 "Here is the steed that saved the day (42)  
 By carrying Sheridan into the fight, (43)  
 From Winchester—twenty miles away!" (44)

The whole poem must be given in an excited manner.

(1) Point to right front. (2) Point left front. (3) Shudder. (4) Carry arms slightly away from body and give three

short upward and downward movements of hands, palms parallel to floor. (5) Sweep arms from front to sides at shoulder level, palms down. (6) Carry them front with quick, slight up and down movement and point front to horizon. (7) Bend slightly forward, bringing closed hands near chest, in attitude of fear. (8) Point right front, palm up. (9) Carry arms from front to half sides, midline, palms up; then turn palms down and carry arms straight forward on "leading down." (10) Carry arms to half sides shoulder level, turning palms up and looking to right and left. (11) Carry right arm straight forward from chest, palm down. (12) Carry both arms forward from chest in convex curves, to show horse's gallop. (13) Carry arms to half sides in convex curves with wrist movement on "rose and fell." (14) Point downward front with both hands; then carry arms toward right for "South." (15) Raise arms and hold at head level, half sides, hands relaxed. (16) Sweep both arms to right side. (17) Carry arms to low half sides, palms parallel to floor. (18) Point left hand downward, then place on heart. (19) Quick movements of both arms toward and away from chest. (20) Extend both arms straight forward. (21) Point downward with both hands. (22) Sweep arms backward. (23) Raise arms behind to shoulder level. (24) Sweep arms front. (25) Point downward with left. (26) Carry left arm straight forward. (27) Lift chin. (28) Both arms forward, palms up. (29) Look from side to side. (30) Quick downward movement with hands at sides. (31) Like 20th, then wave both arms above head. (32) Hold arms at mid-half sides, palms down. (33) Raise forearms slowly to head level, then lower to 32d, palms up. (34) Point front at midline. (35) Toss head and bring hands upward, pointing to head. (36) Carry arms out to sides at shoulder level, palms up. (37) Arms to front shoulder level, palms still up. (38) Point to left front, then wave hand above head. (39) Circle right arm above head. (40) Point front with left hand at shoulder level. (41) Point higher. (42) Point downward with both hands. (43) Sweep both hands out to right front. (44)

Lower right, and point with left to left front; then hold both arms at mid-half sides, palms up.

## MEG MERRILIES.

BY JOHN KEATS.

Old Meg she was a gipsy, (1)  
 And lived upon the moors; (2)  
 Her bed it was the brown heath turf (3)  
 And her house was out of doors. (4)  
 Her apples were swart blackberries, (5)  
 Her currants pods o' broom; (6)  
 Her wine was dew of the wild white rose, (7)  
 Her book a churchyard tomb. (8)

Her brothers were the craggy hills, (9)  
 Her sisters larchen trees; (10)  
 Alone with her great family (11)  
 She lived as she did please. (12)  
 No breakfast had she many a morn, (13)  
 No dinner many a noon, (14)  
 And, stead of supper, she would stare (15)  
 Full hard against the moon. (16)

But every morn, of woodbine fresh (17)  
 She made her garlanding, (18)  
 And, every night, the dark glen yew (19)  
 She wove, and she would sing. (20)  
 And with her fingers, old and brown, (21)  
 She plaited mats of rushes, (21)  
 And gave them to the cottagers (22)  
 She met among the bushes.

Old Meg was brave as Margaret Queen, (23)  
 And tall as Amazon; (24)  
 And old red blanket cloak she wore, (25)  
 A ship-hat had she on; (26)  
 God rest her aged bones somewhere! (13)  
 She died full long ago! (14)

(1) Point to left front, palm up. (2) Turn palm down and point to distant front. (3) Point downward front with both

hands, palms front. (4) Lift hands higher and more to sides. (5) Point to right. (6) Point front. (7) Lift right hand as if holding glass, then carry downward, pointing to right. (8) Both hands up front as if holding book, then point downward with left. (9) Point upward right. (10) Point left. (11) Raise both hands to mid-front, turn palms up and carry to sides. (12) Turn palms down and hold position, nodding head affirmatively. (13) Raise right hand at half side midline, palm up. (14) Lift forearm to shoulder level, hand sidewise, and lower again emphatically to 5th position. (15) Raise left hand at half side midline, palm up. (16) Point up to moon with left, and tip head back, looking up. (17) Point upward right. (18) Motions of weaving garlands. (19) Point left. (20) Motions of weaving. (21) Motions of plaiting rushes. (22) Point right and hold during next line. (23) Stand erect and tip head back defiantly. (24) Raise left arm high, palm parallel to floor, as if measuring height. (25) Hands up near neck, as if adjusting cloak. (26) Point to head with left hand.

## THE EAGLE.

By ALFRED TENNYSON.

He clasps the crag with hooked hands: (1)  
Close to the sun in lonely lands, (2)  
Ringed with the azure world, he stands. (3)

The wrinkled sea beneath him crawls; (4)  
He watches from his mountain walls, (5)  
And like a thunderbolt he falls. (6)

(1) Arms slightly raised in front, fingers spread apart and curved. (2) Point upward with right hand, palm front. (3) Both arms extended at front shoulder level and carried to sides with sweeping gesture. (4) Arms carried from right to left in low curves, palms down. (5) Bend forward and peer downward. (6) Raise arms high in front, palms down, and swiftly drop to low front line, keeping palms parallel to floor.

## PURITAN PATIENCE.

The small Puritan maiden fair,  
 In the long ago Boston town,  
 Primly sat in a straight-backed chair, (1)  
 Meekly wearing a plain little gown. (2)

But not oft did she fold her small hands— (1)  
 Week-day idleness aye was a sin; (3)  
 Labor claimed her with ceaseless demands, (4)  
 Crying "Knit," "Take your sewing," or "Spin." (5)

So around and around went the wheel, (6)  
 While her foot went now up and now down (7)  
 Till she wound all the thread on the reel, (8)  
 And her mother wove cloth for her gown. (9)

Then our Patience in straight-backed chair (10)  
 Calmly overcast, ran, hemmed, and felled, (11)  
 Laid each stitch with neat, painstaking care,  
 Nor e'er 'gainst such slow work rebelled.

Then when darkness came on with the night, (12)  
 Into flame she would coax each dark brand; (13)  
 And her bright needles flashed in the light, (14)  
 Till the stocking grew long 'neath her hand. (14)

Oh, sweet Patience in straight-backed chair, (15)  
 Loving, modest, obedient, true,  
 Would that modern young ladies fair (16)  
 Loved the same lowly virtues as you. (17)

(1) Hold head and trunk very erect and cross hands primly. (2) Carry both hands down to sides, palms front. (3) Raise right forearm in front and hold first finger erect in admonition. (4) Hold both arms front, palms up. (5) Point left, then front; then to right with right hand. (6) Circular movements of right arm in front. (7) Lift and lower toe of left foot several times. (8) Continue foot movement and hold thread. (9) Point right with palm up. (10) Sit erect. (11) Motions of sewing continued during three lines. (12) Raise

both arms front and lower with floating movement. (13)  
 Motions of blowing fire with bellows. (14) Motions of knitting. (15) Point left front, palm up. (16) Point right front. (17) Hold right arm, and raise left arm to same position, looking left.

## THE ROMANCE OF THE SWAN'S NEST.

BY ELIZABETH BARRETT BROWNING.

Little Ellie sits alone

'Mid the beeches of a meadow, (1)

By a stream-side on the grass; (2)

And the trees are showering down (3)

Doubles of their leaves in shadow (3)

On her shining hair and face. (4)

She has thrown her bonnet by; (5)

And her feet she has been dipping (6)

In the shallow water's flow— (7)

Now she holds them nakedly

In her hands, all sleek and dripping, (8)

While she rocketh to and fro. (9)

Little Ellie sits alone,

And the smile she softly uses (10)

Fills the silence like a speech; (11)

While she thinks what shall be done, (12)

And the sweetest pleasure chooses

For her future within reach.

Little Ellie in her smile (13)

Chooses . . . "I will have a lover, (14)

Riding on a steed of steeds! (15)

He shall love me without guile; (14)

And to *him* I will discover (16)

The swan's nest among the reeds. (17)

"And the steed shall be red-roan,

And the lover shall be noble, (18)

With an eye that takes the breath, (19)

And the lute he plays upon (20)

Shall strike ladies into trouble, (21)

As his sword strikes men to death. (22)



"And the steed, it shall be shod  
 All in silver, housed in azure, (23)  
 And the mane shall swim the wind; (24)  
 And the hoofs along the sod (25)  
 Shall flash onward and keep measure, (26)  
 Till the shepherds look behind." (27)

\* \* \* \* \*

Little Ellie, with her smile  
 Not yet ended, rose up gayly, (28)  
 Tied the bonnet, donned the shoe— (29)  
 And went homeward, round a mile, (30)  
 Just to see, as she did daily, (31)  
 What more eggs were with the *two*. (32)  
  
 Pushing through the elm-tree copse, (33)  
 Winding up the stream, light-hearted,  
 Where the osier pathway leads— (34)  
 Past the boughs she stoops—and stops! (35)  
 Lo! the wild swan had deserted— (36)  
 And a rat had gnawed the reeds. (37)

Ellie went home sad and slow: (30)  
 If she found the lover ever, (38)  
 With his red-roan steed of steeds,  
 Sooth I know not! but I know (39)  
 She could never show him—never, (31)  
 That swan's nest among the reeds! (40)

A smiling face must show the happiness of Little Ellie until the last few lines, when joy gives way to disappointment.

(1) Point to right front, palm up. (2) Turn palm down.  
 (3) Point upward to trees with both hands, then lower arms to midline. (4) Point to flowing hair with both hands. (5) Throw off bonnet. (6) Point down with both hands.  
 (7) Carry arms toward right with waving motions.  
 (8) Bend forward and hold arms down as if holding feet in hands. (9) Rock forward and back. (10) Pleased expression. (11) Carry arms from mid-front to half sides, palms up. (12) Clasp hands low in front and droop head

in thought. (13) Pleased expression. (14) Clasp hands earnestly. (15) Extend arms to half sides, palms up. (16) Lower clasped hands with emphatic pleasure. (17) Point to distant left. (18) Stand erect. (19) Left hand on upper chest below throat. (20) Hold lute to mouth. (21) Lower arms to midline at half sides, palms down. (22) Motion of drawing sword. (23) Arms at front midline, palms up. (24) Waving movements of right arm from front to side. (25) Point downward with both hands. (26) Raise arms quickly for flash and lower for hoof-beats. (27) Look backward over right shoulder. (28) Upward movement of arms in front. (29) Motions of tying bonnet and shoes. (30) Sweep left arm gently from front to side, palm down. (31) Return left hand to front, raise palm front, forefinger extended, and bend trunk slightly forward. (32) Extend arm to side front, palm up. (33) Motion of pushing bushes aside with both hands. (34) Point downward and ahead with left hand. (35) Point forward, then straighten with surprised look. (36) Point downward with both hands, palms inward. (37) Raise forearms and lower emphatically. (38) Point to right front, palm up. (39) Shake head. (40) Point left, palm up.

## IN THE WOOD.

BY ADELAIDE A. PROCTER.

In the wood where shadows are deepest (1)  
 From the branches overhead, (2)  
 Where the wild wood-strawberries cluster, (3)  
 And the softest moss is spread, (4)  
 I met to-day with a fairy, (5)  
 And I followed where she led. (6)

Some magical words she uttered,  
 I alone could understand, (7)  
 For the sky grew bluer and brighter; (8)  
 While there rose on either hand (9)  
 The cloudy walls of a palace (10)  
 That was built in Fairy-land.

And I stood in a strange enchantment; (11)

I had known it all before; (12)

In my heart of hearts was the magic (13)

Of days that will come no more, (14)

The magic of joy departed, (15)

That Time can never restore. (16)

That never, ah, never, never, (17)

Never again can be:— (18)

Shall I tell you what powerful fairy (10)

Built up this palace for me? (9)

It was only a little white Violet (19)

I found at the foot of a tree. (20)

(1) Lift both arms slightly in front and give spreading motion to sides, palms down. (2) Lift both arms at half sides to head level, slightly curving arms toward each other. (3) Point down left. (4) Point down right and give slight spreading motion with palm down. (5) Lift both forearms to front midline and turn palms up. (6) Turn palms down and extend arms straight in front. (7) Point to self with right hand. (8) Point upward with right. (9) Raise both arms front to shoulder level, palms facing. (10) Lower arms to midline, palms up, and hold during next line. (11) Bewildered expression. (12) Lift hands in surprise, palms front, and immediately lower to midline, palms up. (13) Place left hand on heart. (14) Carry left hand out at half side midline, palm up. (15) Clasp hands on "joy," and lower them on "departed." (16) Unclass hands and carry out to half sides, palms up. (17) Shake head slightly. (18) Carry right arm up and over to half side midline, palm up. (19) Carry left arm up and over to half side midline, palm up. (20) Turn palm down and point downward.

## GRADE VI.—SIXTH YEAR IN SCHOOL.

### NOTE.

A careful reading of Note to Teachers, page 291, is imperative in order to understand the purpose of these selections and notes. Insist upon mental work from each pupil to avoid danger of mechanical movements.

## JACK-IN-THE-PULPIT.

By LUCY LARCOM.

[By special permission of Houghton, Mifflin & Co., publishers.]

Crackle! crack! the ice is melting; (1)  
From the west the rain falls pelting: (2)  
Swish and gurgle, splash and spatter! (3)  
“Halloo! good folks, what’s the matter? (4)  
Seems to me the roof is leaking!”— (5)  
Jack from down below is speaking. (6)

You know little Jack? (7) In the Spring he is seen on the swampy  
edge (8)

Of the hemlock-wood, looking out from the shade of the fern-wreathed  
ledge;

But in Winter he cuddles close under a thatch of damp leaves. (9)

Now the water is trickling fast in through his garret-eaves; (10)

And he opens his eyes, and up he starts, out of his cosy bed, (11)

And he carefully holds, while he climbs aloft, his umbrella over his  
head. (12)

High time for you to be up, Jack, when every growing thing (13)

Is washing and sunning itself, (14) Jack, and getting ready for Spring. (15)

Little Jack, the country preacher, (16)  
Thinks, “These rustics need a teacher; (13)  
I shall scold the wild young flowers (17)  
For coquetting with the showers (18)  
That invade my honest dwelling: (19)  
What I’ll tell them—there’s no telling.” (20)

They call him Jack-in-the-Pulpit, he stands up so stiff and so queer (21)  
On the edge of the swamp, (22) and waits for the flower-folk to come  
and hear (23)

The text and the sermon, and all the grave things he has to say; (24)  
But the blossoms (13) they laugh and they dance,—they are wilder than  
ever to-day; (25)

And as nobody stops to listen, (13) so never a word has he said; (26)  
But there in his pulpit he stands, (21) and holds his umbrella over his  
head. (12)

And we have not a doubt in our minds, Jack, you are wisely listening  
(27)

To the organ chant of the winds, Jack, and the tunes that the sweet  
birds sing! (28)

If the pupils are not familiar with the plant called Jack-in-the-Pulpit, show a picture of it. Read Whittier's poem.

(1) Hit palms together softly; point down to left. (2) Raise both arms front above head level and float swiftly downward, palms down. (3) Circular movements with hands, palms parallel to floor; up and down movements from wrists on "splash and spatter." (4) Look from side to side. (5) Tip head back, looking upward. (6) Point downward with right hand. (7) Lift left forearm to half side midline, hand open, palm down. (8) Point right to swamp. (9) Lower head and lift shoulders. (10) Raise arms high in front and lower, moving fingers up and down to show trickling rain. (11) Lift head suddenly and straighten trunk. (12) Hold arms above head, palms parallel to floor to represent the spathe of the flower. (13) Arms carried to half sides, palms up. (14) Turn palms down and give slight circular movement with hands. (15) Turn palms up. (16) Point down left. (17) Point down right. (18) Point up. (19) Lower right hand swiftly and turn palm up on "dwelling." (20) Shake head. (21) Point down right, standing stiff and straight. (22) Point down right again. (23) From 13th, turn palms down and carry arms across to right. (24) Earnest manner. (25) Turn palms down and wave hands, with wrist movement. (26) Lower hands and shake head. (27) Point to Jack. (28) Tip head to side, listening, and point upward left.

## THE KITTEN AND THE FALLING LEAVES.

BY WILLIAM WORDSWORTH.

See the kitten on the wall, (1)  
Sporting with the leaves that fall, (2)  
Withered leaves—one, two, and three— (3)  
From the lofty elder-tree! (4)  
Through the calm and frosty air  
Of this morning bright and fair, (5)  
Eddying round and round, they sink (6)  
Softly, softly. One might think,  
From the motions that are made, (6)  
Every little leaf conveyed  
Sylph or fairy hither tending, (7)  
To this lower world descending, (8)  
Each invisible and mute, (9)  
In his wavering parachute. (10)  
But the kitten, how she starts, (1)  
Crouches, stretches, paws, and darts! (11)  
First at one and then its fellow, (12)  
Just as light and just as yellow:  
There are many now—now one; (13)  
Now they stop, and there are none. (14)  
What intenseness of desire  
In her upward eye of fire! (15)  
With a tiger-leap half-way  
Now she meets the coming prey, (16)  
Lets it go as fast, (17) and then  
Has it in her power again: (16)  
Now she works with three or four, (18)  
Like an Indian conjurer;  
Quick as he in feats of art, (19)  
Far beyond in joy of heart. (20)  
Were her antics played in the eye  
Of a thousand standers-by, (21)  
Clapping hands with shout and stare, (22)  
What would little Tabby care (1)  
For the plaudits of the crowd? (22)  
Over-happy to be proud,  
Over-wealthy in the treasure (23)  
Of her own exceeding pleasure! (20)

(1) Point to right. (2) Same, with circular movements of hand. (3) Point to three leaves in same direction but slightly different places. (4) Point higher. (5) Raise arms front to shoulder level and carry outward to half sides, turning palms upward. (6) Turn palms down, and move arms in circles, lowering slowly. (7) Arms extended at front shoulder level, palms up. (8) Turn palms and lower to low front. (9) Peer forward. (10) Extend arms at front shoulder level, palms down, and wave hands slightly to sides. (11) Bend forward; extend arms; move hands downward, and give leaping movement with arms. (12) Point left, then right. (13) Point outward with both hands; lower right. (14) Lower left. (15) Look up cagerly. (16) Give leaping movement with arms and close hands. (17) Open hands. (18) Movements of leaping and catching leaves. (19) Carry left arm out to half side midline, palm up. (20) Clasp hands joyously. (21) Carry both arms out to midline at half sides, palms up. (22) Clap hands. (23) Lift forearms to midline at half sides, palms up.

## THE TREASURE DIGGERS.

BY GOTTFRIED AUGUST BÜRGER.

A vintner, at the point of death,  
 Spake to his sons with parting breath:  
 "A treasure in our vineyard lies. (1)  
 Dig for it!" (2)—"Say, where is the prize!"—(3)  
 Aloud they to their father cried.  
 "Dig, dig!" (4) he said, when lo! he died. (5)  
 Ere in his grave he long had lain, (6)  
 They searched and dug with might and main. (7)  
 With spade, and mattock, and with hoe (7)  
 The vineyard o'er and o'er they throw. (7)  
 E'en through a sieve they passed the soil,  
 And drew the rakes across, around; (8)  
 For every stone upon the ground.  
 But of the treasure saw no trace, (9)  
 Each thought 'twas but a wild goose chase. (10)  
 But scarce the sun its yearly round (11)  
 Had made, when they with wonder found (12)

Each vine-tree bore a threefold prize. (13)  
 Then grew at length the children wise,  
 And, year on year revolving round, (14)  
 Dug greater treasures from the ground. (15)

(1) Point right, palm down. (2) Slight downward movement of hand. (3) Lean forward in eager attitude. (4) Repeat 2d twice. (5) Raise both hands in slight surprise on "lo;" lower them to midline, palms up, on "died." (6) Point downward left. (7) Motions of digging, hoeing and tossing dirt over. (8) Motions of raking. (9) Forearms raised in front to waist-line, palms front. (10) Shake head slightly and lower arms. (11) Left arm raised at side and carried over in curve toward front. (12) Raise both hands, palms front, in wonder. (13) Carry arms down at half sides to midline, turning palms up. (14) Raise both arms front and carry them upward in a curve to right. (15) Point downward with both hands, palms down.

## FOUND.

By JOHANN VON GOETHE.

'Twas in a forest, (1)  
 Absorbed in thought (2)  
 I roamed, and knew not (2)  
 What there I sought. (3)

I saw a flower (4)  
 O'ershadowed rise, (5)  
 Like stars so beaming, (6)  
 Like bright blue eyes. (7)

I stooped to pluck it, (8)  
 It gently spoke,  
 "Shall but to wither  
 My stem be broke?"

I dug around it, (9)  
 Took roots and all,  
 And laid it under  
 The grotto's wall.



Again I set it, (10)  
 So still and lone;  
 It buds and blossoms (11)  
 Now sweetly on.

(1) Point to right half side, palm down. (2) Droop head in thoughtful attitude. (3) Point to right half side, palm up. (4) Point down front with left hand. (5) Raise left hand and make curving gesture over flower. (6) Point upward left. (7) Point left hand mid-front, palm up. (8) Bend forward and reach down with right hand. (9) Motions of digging; taking up plant; carrying across to right, and in last line point upward with right. (10) Motion of setting it. (11) Raise forearms slightly at half sides, palms front.

## THE SONG OF THE SOWER.

BY WILLIAM CULLEN BRYANT.

[By permission of D. Appleton & Co.]

The maples redden in the sun; (1)  
 In Autumn gold the beeches stand; (2)  
 Rest, faithful plow, thy work is done (3)  
 Upon the teeming land. (4)  
 Bordered with trees whose gay leaves fly (5)  
 On every breath that sweeps the sky, (6)  
 The fresh dark acres furrowed lie, (7)  
 And ask the sower's hand. (8)  
 Loose the tired steer and let him go (9)  
 To pasture where the gentians blow,  
 And we, (10) who till the grateful ground, (7)  
 Fling we the golden shower around. (11)  
 Fling wide the generous grain; we fling (11)  
 O'er the dark mould the green of Spring. (11)  
 For thick the emerald blades shall grow, (12)  
 When first the March winds melt the snow, (13)  
 And to the sleeping flowers, below, (14)  
 The early bluebirds sing. (15)  
 Fling wide the grain; we give the fields (11)  
 The ears that nod in Summer's gale, (16)  
 The shining stems that Summer gilds,  
 The harvest that o'erflows the vale, (17)

And swells, an amber sea, between (18)  
The full-leaved woods, its shores of green.  
Hark! from the murmuring clods I hear (19)  
Glad voices of the coming year; (20)  
The song of him who binds the grain, (21)  
The shout of those that load the wain, (22)  
And from the distant grange there comes (23)  
The clatter of the thresher's flail, (24)  
And steadily the millstone hums (25)  
Down in the willowy vale.

\* \* \* \* \*

Nay, strew, with free and joyous sweep, (11)  
The seed upon the expecting soil; (11)  
For hence the plenteous year shall heap (26)  
The garnerers of the men who toil.  
Strew the bright seed for those who tear  
The matted sward with spade and share, (27)  
And those whose sounding axes gleam (28)  
Beside the lonely forest-stream, (23)  
Till its broad banks lie bare; (26)  
And him who breaks the quarry-ledge,  
With hammer-blows, plied quick and strong, (29)  
And him who, with the steady sledge,  
Smites the broad anvil all day long. (29)  
Sprinkle the furrow's even trace (11)  
For those whose toiling hands uprear (30)  
The roof-trees of our swarming race, (31)  
By grove and plain, by stream and mere; (32)  
Who forth, from crowded city, (33) lead  
The lengthening street, (34) and overlay  
Green orchard-plot and grassy mead (35)  
With pavement of the murmuring way. (36)  
Cast, with full hands the harvest cast, (11)  
For the brave men that climb the mast, (37)  
When to the billow and the blast  
It swings and stoops, with fearful strain, (38)  
And bind the fluttering mainsail fast, (39)  
Till the tossed bark shall sit, again,  
Safe as a sea-bird on the main. (40)

Fling wide the grain for those who throw (11)  
 The clanking shuttle to and fro, (41)  
 In the long row of humming rooms,  
     And into ponderous masses wind (42)  
 The web that, from a thousand looms, (43)  
     Comes forth to clothe mankind. (26)  
 Strew, with free sweep, the grain for them, (11)  
     By whom the busy thread (44)  
 Along the garment's even hem  
     And winding seam is led;  
 A pallid sisterhood, that keep  
     The lonely lamp alight,  
 In strife with weariness and sleep,  
     Beyond the middle night.  
 Large part be theirs in what the year (45)  
 Shall ripen for the reaper here.

\* \* \* \* \*

Brethren, the sower's task is done. (26)  
 The seed is in its Winter bed. (46)  
 Now let the dark-brown mould be spread (47)  
     To hide it from the sun, (48)  
 And leave it to the kindly care  
 Of the still earth and brooding air. (49)

The quiet, beautiful pictures in this poem must be held vividly in the mind of the pupil in order to have his body aroused to movement.

(1) Point front with right hand. (2) Point right. (3) Point down left, palm up. (4) Turn palm down. (5) Both arms lifted at half sides to midline, palms up; point higher for "trees;" on "fly" move hands slightly toward left. (6) Sweep across to left. (7) Point down front with both hands, palms front. (8) Point front with left hand. (9) Point toward left. (10) Point to self with both hands. (11) Curve left arm toward chest as if holding measure of grain, and swing right arm from it out to side and back again as if sowing grain. (12) Point down toward left, palm down. (13) Turn palm up. (14) Turn palm down, pointing still lower. (15) Point upward with right hand. (16) Extend arms and give waving movements from right to left. (17) Raise both

arms to front midline, and carry out to sides, turning palms up. (18) Point front, palms down. (19) Lean forward to listen; point down to "clods." (20) Raise hand to midline, palm up. (21) Curve arms to bind grain. (22) Arms upward as if loading grain on wagon. (23) Point right front with fingers straight, palm down. (24) Swing arms toward right, right arm higher than left, and bring downward. (25) Circular movement for "millstone." (26) Both arms lifted at half sides to midline, palms up. (27) Hold arms down front as if grasping spade. (28) Motions of swinging ax over right shoulder and down again. (29) Motions of hammering. (30) Raise arms high at half sides, palms parallel to floor. (31) Lower to midline and turn palms up on "race." (32) Point on left side to each as named. (33) Point to right. (34) Point front. (35) Point downward with both hands, palms front. (36) Turn palms down. (37) Point upward right. (38) Sweep right hand to side, then down. (39) Motion of binding sail. (40) Both arms extended at midline half sides, palms down. (41) Sweep right arm horizontally from side to side. (42) Motions of winding web. (43) Point left, then right, palms down. (44) Motions of sewing continued through next six lines, nodding head with "sleep." (45) Left arm extended at half side midline, palm up. (46) Turn palms down and lower slightly. (47) Sidewise motions with hands, palms still horizontal with floor. (48) Point upward left. (49) Point downward right, palm up, and upward left, palm front.

## THE RISING IN 1776.

BY T. B. READ.

[By permission of the author, and J. B. Lippincott Co., publishers.]

Out of the North the wild news came, (1)

Far flashing on its wings of flame, (2)

Swift as the boreal light which flies (3)

At midnight through the startled skies. (4)

And there was tumult in the air, (5)

The fife's shrill note, the drum's loud beat, (6)

And through the wide land everywhere (7)

The answering tread of hurrying feet; (8)

While the first oath of freedom's gun

Came on the blast from Lexington; (9)

And Concord, roused, no longer tame, (10)

Forgot her old baptismal name, (11)

Made bare her patriot arm of power, (12)

And swelled the discord of the hour. (13)

Within its shade of elm and oak (14)

The church of Berkley Manor stood; (15)

There Sunday found the rural folk, (16)

And some esteemed of gentle blood.

In vain their feet with loitering tread (17)

Passed 'mid the graves where rank is naught, (18)

All could not read the lesson taught

In that republic of the dead. (19)

How sweet the hour of Sabbath talk, (20)

The vale with peace and sunshine full (21)

Where all the happy people walk, (22)

Decked in their homespun flax and wool!

Where youth's gay hats with blossoms bloom; (23)

And every maid with simple art, (24)

Wears on her breast, like her own heart, (25)

A bud whose depths are all perfume;

While every garment's gentle stir (26)

Is breathing rose and lavender.

The pastor came; his snowy locks (27)

Hallowed his brow of thought and care;

And calmly, as shepherds lead their flocks,

He led into the house of prayer. (28)

The pastor rose; the prayer was strong;

The psalm was warrior David's song;

The text a few short words of might,—

"The Lord of hosts shall arm the right!" (29)

He spoke of wrongs too long endured, (30)

Of sacred rights to be secured; (31)

Then from his patriot tongue of flame (32)

The startling words for Freedom came. (33)

The stirring sentences he spake

Compelled the heart to glow or quake, (34)

And, rising on his theme's broad wing, (35)

And grasping in his nervous hand (36)

The imaginary battle-brand,

In face of death he dared to fling (37)

Defiance to a tyrant king.

Even as he spoke, his frame, renewed

In eloquence of attitude, (38)

Rose as it seemed a shoulder higher; (39)

Then swept his kindling glance of fire (40)

From startled pew to breathless choir; (41)

When suddenly his mantle wide (42)

His hands impatient flung aside, (43)

And lo! he met their wondering eyes (44)

Complete in all a warrior's guise. (45)

A moment there was awful pause,—

When Berkley cried, "Cease, traitor, cease! (46)

God's temple is the house of peace!"

The other shouted, "Nay, not so,

When God is with our righteous cause; (47)

His holiest places then are ours, (48)

His temples are our forts and towers, (49)

That frown upon the tyrant foe; (50)

In this, the dawn of Freedom's day, (51)

There is a time to fight and pray!" (52)

And now before the open door— (53)

The warrior priest had ordered so— (54)

The enlisting trumpet's sudden roar

Rang through the chapel, o'er and o'er, (55)

Its long reverberating blow, (56)

So loud and clear, it seemed the ear

Of dusty death must wake and hear. (57)

And there the startling drum and fife (58)

Fired the living with fiercer life; (59)

While overhead, with wild increase, (60)

Forgetting its ancient toll of peace, (61)

The great bell swung as ne'er before; (62)

It seemed as it would never cease; (61)

And every word its ardor flung (63)

From off its jubilant iron tongue (62)

Was, "War! War! War!"

"Who dares?" this was the patriot's cry, (64)

As striding from the desk he came,— (65)

"Come out with me, in Freedom's name, (66)

For her to live, for her to die?" (67)

A hundred hands flung up reply, (68)

A hundred voices answered, "I!"

Show with quick gestures the haste and excitement in the first stanza; picture with slow movements the following Sabbath calm; then show pastor's suppressed feeling, his passionate appeal and its effect upon his audience.

(1) Point front, palm down. (2) Carry arm swiftly to side. (3) Point upward right. (4) Carry right arm swiftly to side. (5) Lower right to half side midline and raise left to same level. (6) Hold fife to mouth and beat drum. (7) Carry arms to sides at midline, palms up. (8) Carry over front and down, palms down. (9) Point front with right hand. (10) Point right. (11) Arms extended quickly and slightly at half sides. (12) Motions of rolling up sleeve. (13) Arms extended front at midline, palms up. (14) Point upward left. (15) Point to church below. (16) Hold left and raise right to same level, palms up. (17) Low curving motions with left hand. (18) Turn left palm up and hold the low position. (19) Point down to left, palm down. (20) Raise arms to front midline and carry out to sides. (21) Turn palms down. (22) Carry arms slowly front. (23) Point to "hat." (24) Point to "maid" with left hand. (25) Point to heart. (26) Extend arms slightly and make slight sidewise motions. (27) Point to right, palm up; turn palm and raise hand slightly; hold during next line; lower gently. (28) Slowly raise extended arms, showing how the people follow the pastor. (29) Point upward with right arm; bring strongly down to midline, turning palm up. (30) Carry left arm out strongly to half side, palm up. (31) Raise and lower forearm. (32) Bring right arm slowly up, pointing to mouth. (33) Carry it swiftly straight upward above head. (34) Left hand on heart. (35) Raise arms straight front and carry slightly outward at shoulder level. (36) Lower left and close right hand; hold during next line. (37) Lower right arm strongly and hold

extended at front shoulder level, palm up. (38) Stand erect. (39) Raise arms straight front to head level. (40) Lower quickly. (41) Point to pew with left hand; point to choir. (42) Both hands to chest, fingers closed. (43) Extend arms to sides. (44) Downward movement of arms, straight front. (45) Hold, turning palms front. (46) Point half right at head level, palm down and forefinger extended. (47) Point directly upward with right hand. (48) Lower arm strongly to midline, palm up. (49) Hold right and raise left same. (50) Lower arms to sides, closing fists. (51) Bend forward, hold right arm straight front at shoulder level, palm down, forefinger extended. (52) Raise forearm to head level and lower again; lower to low line. (53) Point straight front with right hand. (54) Point left. (55) Arms carried swiftly from front midline to sides, palms down. (56) Lower extended arms in front, palms front. (57) Point downward right. (58) Quick downward motion with drumsticks; swift movement to mouth. (59) Swift movement of extended arms slightly downward and to sides. (60) Point upward left. (61) Lower to midline and hold palm up. (62) Raise both arms straight above head and sweep from side to side. (63) Fling arms upward from front to half sides. (64) Hold extended right arm at front shoulder level, palm up. (65) Sweep left arm from side shoulder level to front midline. (66) Extend arms front at midline, palms up. (67) Raise and lower forearms. (68) Wave hands above head.

### NOW AND THEN.

Far in the West great wheat fields lie; (1)  
They stretch away to meet the sky, (2)  
And oft, wind-rippled, seem to be (3)  
A waving, rolling, restless sea. (4)  
But Summer wings. Behold this main, (5)  
A yellow sea of ripened grain. (6)  
And lo! there sounds a bustling stir,  
The tread of horses, the reaper's whirr, (7)  
And where the morn saw waving grain, (8)



The evening greets a stubby plain; (9)  
Swift darkness shows the lurid light (10)  
Where engine feeds the thresher's might.  
At length the great machines are still; (11)  
The ready grain awaits the mill. (1)  
Ah! mighty brains are they that plan  
Giants which so can work for man; (11)  
Which time and labor so can save,  
And to a master change the slave. (12)  
We turn the leaves of memory's book  
And on our parent's labor look.  
We see the old New England farm (13)  
Beneath the mountain's brooding calm; (14)  
The pasture bound by rocky wall, (15)  
The pine wood waving straight and tall, (14)  
The alders where the blackbirds sing: (16)  
And hark! the whetstone's cheerful ring! (17)  
The farmer bends with swinging blows, (18)  
And lays the grass in fallen rows. (18)  
His son with pitchfork turns it o'er (19)  
That wind and sun may dry it more.  
They ply the rake; the hay cocks grow, (20)  
And stand, white-capped, an even row. (21)  
Dark night draws on with dash of rain; (22)  
The cows run home through narrow lane. (23)  
But morrow's sun shines bright and fair, (24)  
Like balm the breeze, like wine the air; (25)  
Now flashing pitchforks spread the hay; (19)  
Old Sol smiles broadly all the day; (24)  
The creaking carts with hay o'erflow, (26)  
And slow to the barn the oxen go. (27)  
A peaceful scene of honest toil; (28)  
Was he a slave who thus did toil? (13)  
Nay: rather king, lord of his land, (29)  
Of beauty, health, and skilful hand. (30)  
Our forefathers no pity need:  
But changing times new duties lead; (31)  
New visions rise, new pleasures call,  
And leisure, is the cry of all. (28)  
So hail! thou brain that so contrives (32)  
Such keys to unlock labor's gyves,

That toil and pleasure hand in hand, (33)

May travel o'er the whole broad land. (28)

(1) Carry both arms from front midline to sides, turning palms up. (2) Turn palms down and extend arms front. (3) Waving motions to left. (4) Wave to right; turn palms up and hold in first position on "sea." (5) Take 1st on "this main." (6) Turn palms down and carry arms toward front. (7) Point front and left front with left hand. (8) Point higher left for "morn;" lower to shoulder level, bring right to same level and make waving motions to right. (9) Point upward right, lowering left, then lower right and point to low front with both hands, palms front. (10) Lower arms swiftly from high front to midline, then point left to "engine." (11) Point left, palm up. (12) Hold right hand out at shoulder level half side, palm up. (13) Point right, palm up. (14) Point higher, palm down. (15) Take 1st position on "pastures," then turn hands sidewise, with slight up and down movement for "wall." (16) Point left. (17) Left arm up front as if holding scythe and give whetting motions with right. (18) Swing arms across from right to left as if mowing. (19) Motions of tossing hay. (20) Motions of raking. (21) Carry right arm from front to side, palm down. (22) Raise arms slowly straight above head, looking upward, then lower swiftly, palms down, on "dash." (23) Sweep extended arms from right to left. (24) Point upward left. (25) Lower to midline and hold while carrying right upward and out to half side, turning palm up. (26) Both arms lifted high front and carried down toward sides. (27) Drop left and point outward with right. (28) Carry both arms from front midline to sides, turning palms up. (29) Lift right forearm and lower again with emphasis; carry left arm outward to half side midline, palm up. (30) Emphatic up and down movements of left forearm. (31) Carry right arm from front to side, palm up. (32) Carry right arm above head level at right side, palm front; lower to half side midline, palm up, and hold during next line. (33) Point front and to left with left hand, palm up.

## VISION OF BELSHAZZAR.

BY LORD BYRON.

The King was on his throne, (1)  
The Satraps thronged the hall; (2)  
A thousand bright lamps shone (3)  
O'er that high festival. (4)  
A thousand cups of gold, (5)  
In Judah deem'd divine— (6)  
Jehovah's vessels hold (7)  
The godless Heathen's wine. (8)

In that same hour and hall,  
The fingers of a hand (9)  
Came forth against the wall, (10)  
And wrote as if on sand: (11)  
The fingers of a man— (9)  
A solitary hand (9)  
Along the letters ran, (12)  
And traced them like a wand. (12)

The monarch saw, and shook, (13)  
And bade no more rejoice; (14)  
All bloodless wax'd his look, (15)  
And tremulous his voice.  
"Let the men of lore appear, (16)  
The wisest of the earth, (16)  
And expound the words of fear (17)  
Which mar our royal mirth."

Chaldea's seers are good,  
But here they have no skill; (18)  
And the unknown letters stood (19)  
Untold and awful still. (20)  
And Babel's men of age (21)  
Are wise and deep in lore;  
But now they were not sage, (22)  
They saw—but knew no more. (23)

A captive in the land, (24)  
A stranger and a youth, (24)  
He heard the King's command, (1)  
He saw that writing's truth. (10)

The lamps around were bright. (3)  
 The prophecy in view; (10)  
 He read it on that night— (25)  
 The morrow proved it true. (26)  
 "Belshazzar's grave is made, (27)  
 His kingdom pass'd away, (28)  
 He, in the balance weigh'd, (29)  
 Is light and worthless clay;  
 The shroud his robe of state, (30)  
 His canopy the stone; (31)  
 The Mede is at his gate! (32)  
 The Persian on his throne!" (33)

Read the Bible description of this vision before reciting this poem.

(1) Point left, palm up. (2) Point right with sweeping gesture. (3) Point upward with both arms. (4) Lower arms to shoulder level, palms down. (5) Point left front. (6) Point to distant right, palm down. (7) Point upward with right hand on "Jehovah." (8) Point left. (9) Hold out right hand, palm down. (10) Point right hand upward front at head level. (11) Close fingers and move arm slightly as if writing. (12) Move slowly as if making large letters. (13) Like 1st, then shudder. (14) Lift right hand and bring down to midline, palm down, in gesture of command. (15) Look at wall on right and shudder. (16) Lift right hand to half side midline, palm up. (17) Turn palm down and point up at right wall. (18) Shake head solemnly. (19) Point to wall. (20) Clasp hands in solemn fear. (21) Point left. (22) Shake head. (23) Like 19th, then lower hand to midline, palm up. (24) Point out to right side. (25) Look at wall. (26) Bring right arm upward at half side and lower slightly, as far as midline, in affirmation. (27) Point to king, palm up; turn palm down and point lower. (28) Sweep right arm across from left to right at midline. (29) Point to king on "he;" lift right arm to same position on right side to show the "balance," and raise left while lowering right. (30) Point down left. (31) Point upward left, then lower again. (32) Point right, palm up. (33) Lift left to level of right and hold both.

## GRADE VII.—SEVENTH YEAR IN SCHOOL.

### NOTE.

If pupils are unaccustomed to this work, begin with easier poems of preceding grades, and do not expect many movements in the quiet poems. A careful reading of Note to Teacher, page 291, is imperative in order to understand the purpose of these selections.

## THE FINDING OF THE LYRE

BY JAMES RUSSELL LOWELL.

[By special permission of Houghton, Mifflin & Co., publishers.]

There lay upon the ocean's shore (1)

What once a tortoise served to cover; (2)

A year and more, with rush and roar, (3)

The surf had rolled it over, (4)

Had played with it, and flung it by, (5)

As wind and weather might decide it, (6)

Then tossed it high, where sand-drifts dry (7)

Cheap burial might provide it. (8)

It rested there to bleach or tan, (1)

The rains had soaked, the suns had burned it; (9)

With many a ban the fisherman

Had stumbled o'er and spurned it; (10)

And there the fisher-girl would stay, (1)

Conjecturing with her brother, (11)

How in their play the poor estray (12)

Might serve some use or other.

So there it lay, through wet and dry, (1)

As empty as the last new sonnet, (13)

Till by and by came Mercury, (14)

And, having mused upon it, (15)

"Why here," cried he, "the thing of things, (1)  
 In shape, material, and dimension! (16)  
 Give it but strings, and, lo, it sings, (17)  
 A wonderful invention!" (18)

So said, so done; the cords he strained, (19)  
 And, as his fingers o'er them hovered, (20)  
 The shell disdained a soul had gained, (21)  
 The lyre had been discovered. (22)  
 O empty world that round us lies, (23)  
 Dead shell, of soul and thought forsaken, (24)  
 Brought we but eyes like Mercury's (14)  
 In thee what songs should waken! (25)

(1) Point down to left, palm up. (2) Turn palm down and make slight sidewise motions with hand. (3) Raise both arms slightly in front and carry swiftly to left, and to right on "rush and roar." (4) Carry hands up and over like "surf." (5) Carry both to right, then to left. (6) Carry arms apart to mid-half sides, palms up. (7) Carry both arms slightly upward to left. (8) Turn palms down and lower slightly on left side. (9) Turn palm down, lift to shoulder level and lower again; point upward right. (10) Slightly advance left foot, bend forward and slightly raise arms; on "spurned" make slight movement of arms toward left side. (11) Point right. (12) Rest left elbow upon right hand, and cheek upon left hand, as if thinking. (13) Raise right forearm to front midline, palm up. (14) Point to right half side, palm down. (15) Droop head as if musing. (16) Turn palm down, then up, then show "dimension" with both hands. (17) Motion of stretching strings; then raise hands in surprise on "lo!" lower to half sides midline, palms up. (18) Raise forearms slightly and lower to same position. (19) Motions of stretching cords. (20) Motions of playing. (21) From 1st position turn palm up. (22) Raise forearm slightly and lower again. (23) Carry both arms from front midline to sides, palms up. (24) Bring to front midline; turn palms down and carry downward toward sides. (25) Both arms held at half sides, midline, palms up.

## THE BELFRY OF BRUGES.

BY HENRY WADSWORTH LONGFELLOW.

[By special permission of Houghton, Mifflin &amp; Co., publishers.]

In the market-place of Bruges stands the belfry old and brown; (1)  
 Thrice consumed and thrice rebuilt, still it watches o'er the town. (2)  
 As the Summer morn was breaking, (3) on that lofty tower I stood, (1)  
 And the world threw off the darkness, like the weeds of widowhood. (4)  
 Thick with towns (5) and hamlets studded, (6) and with streams and  
 vapors gray, (7)

Like a shield embossed with silver, (8) round and vast the landscape lay.  
 (9)

At my feet the city slumbered. (10) From its chimneys here and  
 there, (11)

Wreaths of snow-white smoke, ascending, (12) vanished, ghost-like, into  
 air. (13)

Not a sound rose from the city (14) at that early morning hour, (15)

But I heard a heart of iron beating in the ancient tower. (16)

From their nests beneath the rafters (17) sang the swallows wild and  
 high;

And the world beneath me sleeping (18) seemed more distant than the  
 sky. (19)

Then most musical and solemn, bringing back the olden times, (20)

With their strange, unearthly changes rang the melancholy chimes, (21)

Like the psalms from some old cloister, when the nuns sing in the choir;  
 (22)

And the great bell tolled among them, (23) like the chanting of a friar.  
 (24)

Visions of the days departed, shadowy phantoms filled my brain; (25)

They who live in history only seemed to walk the earth again; (26)

\* \* \* \* \*

I beheld the pageants splendid (27) that adorned those days of old;

Stately dames, (28) like queens attended, (29) knights who bore the  
 Fleece of Gold. (30)

Lombard and Venetian merchants (31) with deep-laden argosies; (32)

Ministers from twenty nations; more than royal pomp and ease. (33)

\* \* \* \* \*

Then the sound of drums aroused me. (34) The awakened city's roar (35)

Chased the phantoms I had summoned back into their graves once more.

(36)

Hours had passed away like minutes; (37) and, before I was aware, (38)

Lo! the shadow of the belfry crossed the sun-illuminated square. (39)

Another quiet poem which requires that the objects be held strongly in mind during its recitation.

(1) Point upward-right. (2) Raise arms at midline front and carry out to sides. (3) Point straight forward. (4) Arms raised front above head and lowered to sides with gentle sweep. (5) Point forward with left hand, palm down. (6) Point to left. (7) Point with right hand. (8) Bring both hands forward, palms front. (9) Carry arms toward sides, turning palms down. (10) Point downward front with both hands. (11) Point forward and to side with left hand, palm down. (12) Upward movement in circles with left. (13) Higher movement to side. (14) Both arms raised slowly in front. (15) Lower to midline at half sides, palms up. (16) Turn palms down and carry arms downward toward front. (17) Point downward left. (18) Both arms carried outward at midline, palms front. (19) Carry both arms upward, pointing to sky. (20) Lift left forearm to mid-front line and carry to half side, turning palm up. (21) Turn palm slowly down and lower slightly. (22) Lift right forearm at front midline and carry out to half side, palm up. (23) Turn palm down. (24) Droop head. (25) Both hands lifted to sides of head. (26) Slowly lower arms to half sides midline, palms down. (27) Carry extended left arm slowly from low front to half side, palm down. (28) Stand erect, tipping head proudly back. (29) Carry arms out to sides at midline, palms up, and bend from hips. (30) Point to right, palm up. (31) Point forward with both hands, palms down. (32) Lower arms slightly. (33) Carry arms upward and over to sides, palms up. (34) Aroused manner, and motions of striking drum. (35) Turn palms front. (36) Turn palms down and carry arms toward sides. (37) Bring hands again to head. (38) Lower arms in front, palms front. (39) Point upward right, then down to square.



## A GREYPORT' LEGEND, 1797.

BY BRET HARTE.

[By special permission of Houghton, Mifflin &amp; Co., publishers.]

- They ran through the streets of the seaport town, (1)  
They peered from the decks of the ships where they lay; (2)  
The cold sea-fog that came whitening down (3)  
Was never so cold or white as they. (4)  
"Ho, Starbuck, and Pickney, and Tenterden! (5)  
Run for your shallops, gather your men, (5)  
Scatter your boats on the lower bay." (6)  
Good cause for fear! in the thick midday (7)  
The hulk that lay by the rotten pier, (8)  
Filled with children in happy play, (9)  
Parted its moorings and drifted clear. (10)  
Drifted clear beyond reach or call,— (11)  
Thirteen children there were in all,— (12)  
All adrift in the lower bay! (13)  
Said a hard-faced skipper, "God help us all!  
She will not float till the morning tide!" (14)  
Said his wife, "My darling will hear *my* call, (15)  
Whether in sea or heaven she bide." (16)  
And she lifted a quavering voice and high, (17)  
Wild and strange as a sea-bird's cry,  
Till they shuddered and wondered at her side. (18)  
The fog drove down on each laboring crew, (19)  
Veiled each from each and the sky and shore; (20)  
There was not a sound but the breath they drew, (21)  
And the lap of water and creak of oar; (22)  
And they felt the breath of the downs fresh blown  
O'er leagues of clover and cold gray stone, (23)  
But not from the lips that had gone before. (24)  
They come no more. (25) But they tell the tale  
That when fogs are thick on the harbor reef, (26)  
The mackerel-fishers shorten sail, (27)  
For the signal they know will bring relief,—  
For the voices of children, still at play (28)  
In a phantom hulk that drifts away (29)  
Through channels whose waters never fail. (30)

It is but a foolish shipman's tale,  
A theme for a poet's idle page, (31)  
But still when the mists of doubt prevail,  
And we lie becalmed by the shores of Age, (32)  
We hear from the misty, troubled shore, (33)  
The voice of the children gone before, (34)  
Drawing the soul to its anchorage. (35)

(1) Extend arms straight forward, palms down. (2) Lean forward and shade eyes as if peering through fog. (3) Lower arms gently from front head level. (4) Turn palms front at low line. (5) Right hand to mouth, without interfering with sound. (6) Extend arm toward right side, palm down. (7) Right forearm lowered from shoulder level to midline, hand sidewise. (8) Extend arm front, palm down, pointing down to "hulk." (9) Turn palm up. (10) Slow sweep of arm to side. (11) Raise forearm to head level and lower again to former position. (12) Both arms extended at front midline, palms up. (13) Sweep to right half side, palms down. (14) Swiftly raise extended right arm to shoulder level at half side, palm down. (15) Left hand on heart. (16) Point outward and upward with right hand. (17) Both hands to mouth as if calling. (18) Shudder. (19) Lower arms gently from high line to below shoulder level; close fists, bring elbows back and tip trunk back as if rowing. (20) Extend left arm pointing to one, then right pointing to another; point up with right; ahead with left. (21) Lower arms and lean slightly forward listening. (22) Point downward right; give rowing motion. (23) Point out to left. (24) Point forward with right. (25) Hold arms out at midline, palms up. (26) Raise arms to head level and lower slightly, palms down. (27) Motions of shortening sail. (28) Lean forward, listening. (29) Point front, then drift to right, palm down. (30) Lower to low line, palm up. (31) Raise left forearm from front to half side, palm up. (32) Arms extended at low line, palms down. (33) Point front, palm down. (34) Turn palm up. (35) Raise left arm and carry both straight forward.

## CHARGE OF THE LIGHT BRIGADE.

BY ALFRED TENNYSON.

Half a league, half a league, (1)

Half a league onward, (2)

All in the valley of death (3)

Rode the six hundred.

"Forward, the Light Brigade! (4)

Charge for the guns!" he said: (5)

Into the valley of death (6)

Rode the six hundred.

"Forward the Light Brigade!" (4)

Was there a man dismayed?

Not though the soldiers knew (6)

Some one had blundered!

Theirs not to make reply; (7)

Theirs not to reason why; (8)

Theirs but to do and die; (8)

Into the valley of death (6)

Rode the six hundred.

Cannon to right of them, (9)

Cannon to left of them, (10)

Cannon in front of them (11)

Volleyed and thundered:

Stormed at with shot and shell,

Boldly they rode and well; (12)

Into the jaws of death, (13)

Into the mouth of Hell, (14)

Rode the six hundred.

Flashed all their sabers bare, (15)

Flashed as they turned in air, (15)

Sabring the gunners there, (16)

Charging an army, while (12)

All the world wondered! (17)

Plunged in the battery-smoke: (12)

Right through the line they broke: (18)

Cossack and Russian

Reeled from the saber-stroke, (19)

Shattered and sundered.  
Then they rode back! but not—  
Not the six hundred. (20)

Cannon to right of them, (9)  
Cannon to left of them, (10)  
Cannon behind them (21)  
Volleyed and thundered:  
Stormed at with shot and shell, (22)  
While horse and hero fell, (23)  
They that had fought so well  
Came through the jaws of death (24)  
Back from the mouth of Hell, (25)  
All that was left of them—  
Left of six hundred. (26)

When can their glory fade?  
O the wild charge they made! (27)  
All the world wondered. (28)  
Honor the charge they made! (29)  
Honor the Light Brigade— (29)  
Noble six hundred! (30)

All the sights and sounds of the battlefield must be held vividly in mind. Picture the heroic soldiers rushing on to their death.

(1) Raise right arm to midline in front, palm down; move slightly to right. (2) Move farther to right. (3) Raise slightly and lower, pointing to floor; hold during next line. (4) Raise right forearm to head level and bring quickly down to midline, hand sidewise, in gesture of command. (5) Smaller movement in same manner. (6) Lean slightly forward and tell earnestly. (7) Raise right forearm to front midline, palm up. (8) Raise sidewise to shoulder level and lower again slowly. (9) Point right. (10) Point left. (11) Point front with both hands, palms down. (12) Extend arms straight front. (13) Lower slightly and turn palms up. (14) Raise forearms and lower again, hands sidewise. (15) Swift upward curve of right arm. (16) Carry right arm swiftly down. (17) Turn palms up and carry toward sides. (18)

Slight upward and downward movement of forearm. (19) Draw arms back and transfer weight to backward foot, inclining trunk backward. (20) Raise left forearm and lower to midline, palm up. (21) Carry arms slightly backward. (22) Raise right forearm and lower to front midline, hand sidewise. (23) Raise and lower again. (24) Carry left arm backward. (25) Bring arm slowly forward again. (26) Raise forearm slightly and lower to midline, palm up. (27) Raise extended arms in front to head level and lower to midline, palms down. (28) Carry arms to sides, turning palms up. (29) Raise right arm above head and give circular sweep as in cheering. (30) Lower extended arm in front, palm up.

## THE CHASE.

By SIR WALTER SCOTT.

The stag at eve had drunk his fill,  
Where danced the moon on Monan's rill, (1)  
And deep his midnight lair had made  
In lone Glenartney's hazel shade; (2)  
But when the sun his beacon red  
Had kindled on Benvoirlich's head, (3)  
The deep-mouthed bloodhound's heavy bay  
Resounded up the rocky way, (4)  
And faint, from farther distance borne,  
Were heard the clanging hoof and horn. (5)

As chief, who hears his warder call,  
"To arms! the foemen storm the wall," (6)  
The antlered monarch of the waste (7)  
Sprang from his heathery couch in haste; (8)  
But ere his fleet career he took,  
The dewdrops from his flanks he shook; (9)  
Like crested leader proud and high  
Tossed his beamed frontlet to the sky; (10)  
A moment gazed adown the dale, (11)  
A moment snuffed the tainted gale, (12)  
A moment listened to the cry, (13)  
That thickened as the chase drew nigh; (14)  
Then, as the headmost foes appeared, (15)

With one brave bound the copse he cleared, (16)  
 And, stretching forward free and far, (17)  
 Sought the wild heaths of Uam-Var. (18)  
  
 Yelled on the view the opening pack; (19)  
 Rock, glen, and cavern paid them back; (20)  
 To many a mingled sound at once (21)  
 The awakened mountain gave response. (22)  
 A hundred dogs bayed deep and strong, (23)  
 Clattered a hundred steeds along, (24)  
 Their peal the merry horns rang out, (25)  
 A hundred voices joined the shout; (26)  
 With hark and whoop and wild halloo, (27)  
 No rest Benvoirlich's echoes knew. (3)  
 Far from the tumult fled the roe, (28)  
 Close in her covert cowered the doe, (29)  
 The falcon, from her cairn on high, (3)  
 Cast on the rout a wondering eye, (30)  
 Till far beyond her piercing ken (28)  
 The hurricane had swept the glen. (31)  
 Faint, and more faint, its failing din (32)  
 Returned from cavern, cliff, and linn, (33)  
 And silence settled, wide and still, (34)  
 On the lone wood and mighty hill. (35)

This selection is taken from the first canto of "The Lady of the Lake." Study meaning of unfamiliar words.

(1) Point to rill in front with left hand, palm down, waving hand slightly for moonlight on waves. (2) Point front with right hand. (3) Point upward at half side with right. (4) Point lower down mountain. (5) Point directly out to right side. (6) Excited manner and quick movement of right arm in front upward, then down to midline. (7) Extend arm, pointing front. (8) Lift both forearms quickly in front to shoulder level. (9) Shake hands slightly down at sides. (10) Toss head. (11) Look right side. (12) Lift chin. (13) Listen. (14) Point right. (15) Sweep right arm slightly front. (16) Bounding movement with both arms. (17) Carry extended arms toward left. (18) Lower right and point to distance with left. (19) Point right, palm down.

(20) Point left, hold while pointing right, left again. (21) Hold arms at half sides and turn palms up. (22) Point higher right. (23) Point lower. (24) Carry extended arms from right side to left with undulating movement. (25) Hold horn to mouth. (26) Arms carried upward and outward from front to half side shoulder level. (27) Lower arms and hold an instant at sides, palms down, give quick upward movement, then wave right arm, showing excitement. (28) Point to distant left, palm down. (29) Point downward in front with left. (30) Lower right to shoulder level and at same time raise left. (31) Sweep both arms to left. (32) Hold hands, palms down at sides, listening. (33) Point down left, up right and down right. (34) Lift both arms high and float slowly down to midline. (35) Turn left, palm up, and look left, then look and point upward right.

## THE PROSPEROUS VOYAGE.

BY JOHANN VON GOETHE.

The fogs disappear, (1)  
 The heavens are bright, (2)  
 And Aeolus frees (3)  
 From their prison the winds. (4)  
 They whistle and roar, (5)  
 Alert is the sailor. (6)  
 Come, comrades, be quick! (7)  
 The billows divide,  
 The distance draws near; (8)  
 Land, land I descri. (9)

(1) Raise both hands front till they touch at head level, and carry outward to sides with palms front. (2) Raise, pointing to skies. (3) Point to distance at left half side. (4) Sweep both hands with palms down, across from left to right. (5) Extend arms to left, make circular movement and sweep across to right. (6) Stand in alert attitude. (7) Raise right arm at side and bring forearm quickly forward. (8) Point to distant front with left hand, palm down. (9) Bring left hand to forehead, shading eyes.

## THE HURRICANE.

BY WILLIAM CULLEN BRYANT.

[By permission of D. Appleton &amp; Co., publishers.]

Lord of the winds! I feel thee nigh, (1)  
 I know thy breath in the burning sky! (2)  
 And I wait with a thrill in every vein, (3)  
 For the coming of the hurricane! (3)

\* \* \* \* \*

He is come! he is come! do ye not behold (4)  
 His ample robes on the wind unrolled? (5)  
 Giant of air! we bid thee hail!— (1)  
 How his gray skirts toss in the whirling gale; (6)  
 How his huge and writhing arms are bent (7)  
 To clasp the zone of the firmament,  
 And fold at length, in their dark embrace, (8)  
 From mountain to mountain the visible space. (9)  
 Darker—still darker!—the whirlwinds bear (10)  
 The dust of the plains to the middle air; (11)  
 And hark to the crashing, long and loud, (12)  
 Of the chariot of God in the thunder-cloud! (12)  
 You may trace its path by the flashes that start (13)  
 From the rapid wheels where'er they dart,  
 As the fire-bolts leap to the world below, (14)  
 And flood the skies with a lurid glow. (15)  
 What roar is that?—'tis the rain that breaks (16)  
 In torrents away from the airy lakes, (17)  
 Heavily poured on the shuddering ground, (18)  
 And shedding a nameless horror round. (19)  
 Ah! well-known woods, and mountains, and skies, (20)  
 With the very clouds!—ye are lost to my eyes. (21)  
 I seek ye vainly, and see in your place (22)  
 The shadowy tempest that sweeps through space, (23)  
 A whirling ocean that fills the wall (24)  
 Of the crystal heaven, and buries all. (25)  
 And I, cut off from the world, remain (26)  
 Alone with the terrible hurricane. (27)

(1) Raise arms high at half sides, palms up. (2) Drop right arm to side and turn left palm front, pointing np. (3) Hands



clasped excitedly. (4) Unclasp hands, and hold down at sides, palms down, in eager attitude. (5) Raise arms high in front and give sweeping movement outward. (6) Waving motion. (7) Lower arms a little and bend elbows slightly; hold during next line. (8) Bring arms nearer to chest. (9) Point upward to left and right. (10) Look to left and right. (11) Make upward spirals with both hands. (12) Stand in listening attitude. (13) Point upward right and make zigzag lines in air. (14) Quick downward movement with right hand. (15) Raise both arms in front, and give outward sweeps with arms. (16) Point right. (17) Lower hand swiftly to midline, palm down. (18) Downward movement with both arms from midline. (19) Bring arms slightly upward and sweep outward. (20) Point to left, to right, and upward. (21) Point higher with right hand and bring both toward each other as if shutting out view. (22) Look earnestly around. (23) Sweeping movement with both arms from left to right. (24) Circular movement with both arms high. (25) Point upward with both hands; turn palms down and sweep arms downward. (26) Point to self with both hands, carry arms to sides, palms front. (27) Lower arms and hold at half sides, palms up.

## GRADE VIII.—EIGHTH YEAR IN SCHOOL.

### NOTE.

If pupils have not had this work in former years, give them the most stirring poems in preceding grade. Bodily response will come only from the mind kindled with a glowing idea. A careful reading of Note to Teacher, page 291, is imperative in order to understand the purpose of these selections and notes.

## SUMMER STORM.

BY JAMES RUSSELL LOWELL.

[By special permission of Houghton, Mifflin & Co., publishers.]

- Untremulous in the river clear, (1)  
Toward the sky's image, hangs the imaged bridge; (2)  
So still the air that I can hear (3)  
The slender clarion of the unseen midge; (3)  
Out of the stillness, with a gathering creep,  
Like the rising wind in leaves, which now decreases, (4)  
Now lulls, now swells, and all the while increases, (5)  
The huddling trample of a drove of sheep (6)  
Tilts the loose planks, and then as gradually ceases (7)  
In dust on the other side; life's emblem deep (8)  
A confused noise between two silences, (9)  
Finding at last in dust precarious peace. (10)  
On the wide marsh, the purple-blossomed grasses (11)  
Soak up the sunshine; sleeps the brimming tide, (12)  
Save when the wedge-shaped wake in silence passes  
Of some slow water-rat whose sinuous glide (13)  
Wavers the long green sedge's shade from side to side; (14)  
But up the west, like a rock-shivered surge, (15)  
Climbs a great cloud, edged with sun-whitened spray; (16)  
Huge whirls of foam boil toppling o'er its verge, (17)  
And falling still it seems, and yet it climbs away. (18)

Suddenly all the sky is hid (19)  
As with the shutting of a lid, (19)  
One by one great drops are falling (20)  
Doubtful and slow, (20)  
Down the pane they are crookedly crawling, (21)  
And the wind breathes low; (22)  
Slowly the circles widen on the river, (23)  
Widen and mingle, one and all; (24)  
Here and there the slender flowers shiver, (25)  
Struck by an icy raindrop's fall. (26)  
Now on the hills I hear the thunder mutter,  
The wind is gathering in the west; (27)  
The upturned leaves first whiten and flutter, (28)  
Then droop to a fitful rest;  
Up from the stream with a sluggish flap (29)  
Struggles the gull and floats away; (30)  
Nearer and nearer rolls the thunder-clap— (31)  
We shall not see the sun go down to-day: (32)  
Now leaps the wind on the sleepy marsh, (33)  
And tramples the grass with terrified feet, (34)  
The startled **river** turns leaden and harsh. (35)  
You can hear the quick heart of the tempest beat.  
Look! Look! that vivid flash! (36)  
And instantly follows the rattling thunder,  
As if some cloud-crag, split asunder, (37)  
Fell, splintering with a ruinous crash, (38)  
On the Earth which crouches in silence under; (39)  
And now a solid gray wall of rain (40)  
Shuts off the landscape mile by mile; (41)  
For a breath's space I see the blue wood again, (42)  
And, ere the next heart-beat, the wind-hurled pile, (43)  
That seemed but now a league aloof, (44)  
Bursts crackling o'er the sun-parched roof; (45)  
Against the windows the storm comes dashing, (46)  
Through tattered foliage the hail tears crashing, (47)  
The blue lightning flashes, (48)  
The rapid hail clashes, (49)  
The white waves are tumbling, (50)  
And, in one baffled roar,  
Like the toothless sea mumbling (51)

A rock-bristled shore,  
 The thunder is rumbling (52)  
 And crashing and crumbling,— (53)  
 Will silence return nevermore? (54)  
  
 Hush! Still as death, (55)  
 The tempest holds his breath  
 As from a sudden will;  
 The rain stops short, but from the eaves (56)  
 You see it drop, and hear it from the leaves, (57),  
 All is so bodingly still;  
 Again, now, now, again (58)  
 Plashes the rain in heavy gout, (58)  
 The crinkled lightning (59)  
 Seems ever bright'ning, (59)  
 And loud and long  
 Again the thunder shouts (60)  
 His battle song,—  
 One quivering flash, (61)  
 One wildering crash, (62)  
 Followed by silence, dead and dull, (63)  
 As if the cloud, let go, (64)  
 Leapt bodily below (65)  
 To whelm the earth in one mad overthrow, (66)  
 And then a total lull. (67)

Remember that these movements are not arbitrary; others may be quite as correct if the pictures are seen differently.

(1) Point to right side front, palm up. (2) Turn right palm down and point upward to sky, then downward to image; raise hand slightly pointing to bridge, then down again to image. (3) Incline head slightly in listening attitude. (4) Point upward left; lower hand on "decreases." (5) Raise hand on "swells." (6) Point left, palm down. (7) Move hand slightly downward on "tilts" and point slowly forward to "the other side." (8) Raise forearms to midline, palms up on "emblem." (9) Point to one side, then other. (10) Point both hands to floor. (11) Carry both arms from mid-center out to half sides, palms up. (12) Turn palms

down. (13) Point left. (14) Wave hand slightly from side to side. (15) Point right, palm down. (16) Point higher to right. (17) Short downward curve. (18) Lower right and raise again. (19) Raise arms at sides, palms down, and carry upward and over till forefingers meet in front above head level. (20) Lower arms slowly in front to shoulder level, starting right before left. (21) Lower with zigzag movement. (22) Extend arms at mid-front, palms down. (23) Make small circles. (24) Make larger circles. (25) Point to right and left and move hands slightly on "shiver." (26) Quick upward and downward movement of hands. (27) Point right. (28) Raise arms; turn palms up; turn down, fluttering sidewise; then droop from wrist in next line. (29) Point downward left, and move hand up and down from wrist. (30) Raise hand to shoulder level, then float away to side. (31) Look upward right. (32) Point front. (33) Raise arms to mid-front, palms down. (34) Quick downward movement with hands. (35) Point to right. (36) Point front. (37) Raise both hands together in front to head level, palms down, and carry swiftly apart. (38) Carry downward at half sides. (39) Hold with palms down, bending trunk forward. (40) Raise arms to shoulder level in front and hold palms front, fingers pointing upward. (41) Slowly carry hands to sides on same level. (42) Drop right hand and point ahead with left. (43) Raise arms at sides and touch hands just above front head level. (44) Lower slightly and point to distant front. (45) Lower quickly in front. (46) Carry left arm away from body at shoulder level, palm outward. (47) Point upward at right half side, lowering quickly to shoulder level. (48) Zigzag motions with left hand, looking upward. (49) Lower quickly. (50) Point downward left. (51) Side-wise curving motions with both hands low in front. (52) Point upward right. (53) Move hand slightly. (54) Press hands excitedly together low in front. (55) Hold hands at low half sides and lean slightly forward. (56) Point up to eaves with right hand. (57) Lower hand slightly; point upward to leaves with left hand. (58) Lift hands to head level in front and lower suddenly on "plashes." (59) Zigzag

motions with left hand. (60) Point upward right. (61) Large zigzag motions in front. (62) Bring hands together at shoulder level. (63) Drop to 55th position. (64) Point upward with both hands, palms out. (65) Lower quickly. (66) Carry out to sides, then toward front in large upward curves. (67) Lower to 55th position.

## RIDING DOWN.

BY NORA PERRY.

[By permission of the author and Houghton, Mifflin & Co.]

Oh, did you see him riding down,  
And riding down, while all the town (1)  
Came out to see, came out to see, (2)  
And all the bells rang mad with glee? (3)

Oh, did you hear those bells ring out, (4)  
The bells ring out, the people shout, (5)  
And did you hear that cheer on cheer (6)  
That over all the bells rang clear? (6)

And did you see the waving flags, (7)  
The fluttering flags, the tattered flags, (8)  
Red, white, and blue, shot through and through, (9)  
Baptized with battles' deadly dew? (10)

And did you hear the drum's gay beat, (11)  
The drum's gay beat, the bugles sweet, (12)  
The cymbals clash, (13) the cannon's crash (14)  
That rent the sky with sound and flash? (15)

And did you see me waiting there, (16)  
Just waiting there and watching there,—  
One little lass, amid the mass  
That pressed to see the hero pass? (17)

And did you see him smiling down, (18)  
And smiling down, as riding down  
With slowest pace, with stately grace, (19)  
He caught the vision of a face,— (20)

My face uplifted, red and white, (21)  
 Turned red and white with sheer delight, (22)  
 To meet the eyes, the smiling eyes, (23)  
 Outflashing in their swift surprise?

Oh, did you see how swift it came, (24)  
 How swift it came like sudden flame,  
 That smile to me, to only me, (25)  
 The little lass who blushed to see? (26)

And at the windows all along, (27)  
 Oh, all along, a lovely throng (27)  
 Of faces fair, beyond compare,  
 Beamed out upon him riding there! (28)

Each face was like a radiant gem, (29)  
 A sparkling gem; and yet for them  
 No swift smile came, like sudden flame, (30)  
 No arrowy glance took certain aim. (31)

He turned away from all their grace; (32)  
 From all that grace of perfect face,  
 He turned to me, to only me, (25)  
 The little lass who blushed to see. (26)

(1) Arms raised in front to midline and carried out to sides, palms up, for "all the town." (2) Brought straight forward. (3) Raised high and waved from side to side. (4) Extended front at shoulder level, palms up. (5) Like 4th, then lowered at half sides to shoulder level, palms up. (6) Wave right arm above head. (7) Both hands raised at half sides to head level and gently waved to and fro. (8) Hands waved up and down from wrists, then held still, palms facing. (9) Slight downward movement of hands, palms down. (10) Stronger downward movement of hands to waist level. (11) Motions of beating drum. (12) Of holding bugle. (13) Clashing cymbals. (14) Swift movement of right arm to right side, palm down. (15) Both arms lifted high in front and moved swiftly to sides. (16) Hands clasped down front in shy attitude; held during next two lines. (17) Hands dropped to sides, body inclined forward. (18) Point to left

front, arm extended, palm down. (19) Sweep arm slowly front; head held high. (20) Slight movement of head as if catching glimpse of some one. (21) Lift face to left, standing with clasped hands. (22) Turn face front to audience. (23) Lift again to left. (24) Right forearm raised in front to waist-line, palm up. (25) Clasp hands and hold against left side of chest, palm down. (26) Drop clasped hands down in front, and droop head slightly. (27) Right arm at shoulder level, sweeping slowly from front to side, palm down. (28) Point to left front at shoulder level. (29) Point to right front at shoulder level. (30) Shake head slightly. (31) Left arm raised at half side to head level, forefinger straight, palm down; then swiftly lowered to front waist-line. (32) Right arm at shoulder level, sweeping from front to side, with palm out.

## THE ORCHESTRA.

BY M. A. DEWOLFE HOWE, JR.

[From *Youth's Companion*, by permission.]

Upon the mountain's morning side (1)  
 The players, all in feathered coats,  
 On treetops swing, in thickets hide, (2)  
 And sound preliminary notes.

The violinists here and there (3)  
 Tune all their many strings unseen; (4)  
 Long, sloping tones are in the air, (4)  
 With pizzicato bits between. (4)

Hark, (5) 'tis a flute's roulade so near (4)  
 That revels gay and unafraid!  
 And there! (6) the clarinet rings clear (4)  
 Its mellow trill from yonder glade. (6)

The gentle tappings of a drum (4)  
 Sound where the beeches thinner grow; (7)  
 Nearer a humorist is come (8)  
 Upon his droll bassoon to blow. (4)



And now a 'cello from afar (4)  
 Breathes out its human, dim appeal— (4)  
 A voice as from a distant star (9)  
 Where mortals work their woe and weal.

Then down a sylvan aisle I gaze, (10)  
 And to my musing sense it seems  
 A leader mounts a stump, and sways (11)  
 His baton like a man of dreams. (12)

And here behold a marvel wrought! (13)  
 For marshalled in a concord sweet (14)  
 The blending fragments all are brought (15)  
 To tune and harmony complete. (16)

Is it a masterpiece that men  
 Have heard before—and found it good?  
 Is this the Rheinland o'er again? (17)  
 Am I with Siegfried in the wood? (18)

Nay—for this priceless hour, 'tis mine  
 To share with nature's audience (19)  
 A symphony too rare and fine (20)  
 For skill of human instruments. (21)

Leader, what music hast thou stirred! (22)  
 Players, still heed him every one! (23)  
 And God be thanked for every bird (24)  
 That sings beneath the summer sun! (25)

The different musical instruments must be well understood in order that the various motions of holding and playing may be correctly given.

(1) Point to right. (2) Point high; low. (3) Point to front and side. (4) Motions of playing. (5) Listen. (6) Point to left. (7) Point right. (8) Point front with right. (9) Point upward and outward to left. (10) Extend right arm slowly in front, pointing down aisle. (11) Raise right hand. (12) Swing baton. (13) Raise arms at half sides and lower to midline in affirmation. (14) Carry arms out to sides. (15) Carry arms slowly toward front. (16) Hold arms front, palms up. (17) Hold left arm at half side midline, palm up.

(18) Hold left and raise right to same position on right side. (19) Raise arms front to midline and carry to half side, turning palms up. (20) Turn palms down and bend slightly forward. (21) Extend arms at front midline, palms up. (22) Point up to leader with right hand, palm inward. (23) Hold right and raise left to same position on left side, looking left. (24) Hold and look upward in front. (25) Lower arms to midline and hold with palm up.

## THE COMBAT.

BY SIR WALTER SCOTT.

He whistled shrill,  
And he was answered from the hill;  
Wild as the scream of the curlew,  
From crag to crag the signal flew. (1)  
Instant, through copse and heath, arose (2)  
Bonnets and spears and bended bows; (3)  
On right, on left, above, below, (4)  
Sprang up at once the lurking foe; (5)  
From shingles gray their lances start, (6)  
The bracken bush sends forth the dart, (7)  
The rushes and the willow wand (8)  
Are bristling into axe and brand,  
And every tuft of broom gives life (9)  
To plaided warrior armed for strife. (10)  
That whistle garrisoned the glen  
At once with full five hundred men, (11)  
As if the yawning hill to heaven (12)  
A subterranean host had given. (13)  
Watching their leader's beck and will,  
All silent there they stood and still. (11)  
Like the loose crags whose threatening mass (14)  
Lay tottering o'er the hollow pass, (15)  
As if an infant's touch could urge (14)  
Their headlong passage down the verge, (16)  
With step and weapon forward flung, (17)  
Upon the mountain-side they hung. (17)  
The mountaineer cast glance of pride  
Along Benledi's living side, (18)

Then fixed his eye and sable brow (19)  
 Full on Fitz-James: "How say'st thou now?  
 These are Clan Alpine's warriors true; (11)  
 And, Saxon,—I am Roderick Dhu!" (20)

Fitz-James was brave; though to his heart (21)  
 The life-blood thrilled with sudden start,  
 He manned himself with dauntless air, (22)  
 Returned the Chief his haughty stare, (22)  
 His back against a rock he bore, (23)  
 And firmly placed his foot before:—  
 "Come one, come all! this rock shall fly  
 From its firm base as soon as I."  
 Sir Roderick marked, and in his eyes  
 Respect was mingled with surprise,  
 And the stern joy which warriors feel  
 In foemen worthy of their steel. (24)  
 Short space he stood—then waved his hand: (25)  
 Down sank the disappearing band; (26)  
 Each warrior vanished where he stood, (27)  
 In broom or bracken, heath or wood; (28)  
 Sank brand and spear and bended bow,  
 In osiers pale and copses low; (29)  
 It seemed as if their mother Earth (30)  
 Had swallowed up her warlike birth. (31)  
 The wind's last breath had tossed in air (32)  
 Pennon and plaid and plumage fair,— (33)  
 The next but swept a lone hill-side, (34)  
 Where heath and fern were waving wide; (35)  
 The sun's last glance was glinted back (36)  
 From spear and glaive, from targe and jack,— (37)  
 The next all unreflected, shone (38)  
 On bracken green and cold gray stone. (39)

This selection is taken from the fifth canto of "The Lady of the Lake." Become familiar with the story, study meaning of unfamiliar words, etc.

(1) Point high to right, then left. (2) Point lower on each side. (3) Point ahead to bonnets; hold spear in right hand; hold bowready to fire. (4) Point right; left; higher to both sides, palms down; lower. (5) Lift both arms sud-

denly. (6) Point downward to left, then raise arm quickly to show lance. (7) Point downward right, then move arm slightly forward. (8) Point downward left, then front, then raise arm quickly. (9) Point downward right. (10) Turn palm upward, pointing to warrior, then close fist and bring quickly up to chest. (11) Carry arms up from front to half sides, midline, turning palms up. (12) Turn palms down and lift arms upward to heaven. (13) Lower arms to 11th position. (14) Point upward left. (15) Move arm slightly forward, turning till palm is toward side. (16) Begin 15th and continue downward front. (17) Stand with one foot forward, holding weapon ready to fire. (18) Glance along mountain side. (19) Look at Fitz James at right. (20) Point to self with left hand, then carry it downward front. (22) Put closed hand quickly on heart. (22) Stand erect and gaze at chief. (23) Put one foot forward, lean slightly backward and fold arms on chest; hold during next two lines. (24) Carry left arm forward at midline, palm up. (25) Wave right hand with gesture of command. (26) Raise both arms to midline, and lower again. (27) Raise both arms to midline, then sweep slightly to sides. (28) Lower arms and hold with palms down. (29) Point low to left and right. (30) Carry arms up from front to half sides, midline, turning palms up. (31) Carry arms over forward and downward, turning palms down. (32) Raise left hand to midline, then toss toward side. (33) Lower slightly. (34) Sweep left arm from front to side at shoulder level. (35) Lower slightly. (36) Point upward right; carry arm downward on "glinted." (37) Point downward right and left. (38) Raise arms slightly with slow movement. (39) Lower, turning palms upward, and hold at half sides.

## A MUSICAL INSTRUMENT.

BY ELIZABETH BARRETT BROWNING.

What was he doing, the great god Pan,  
Down in the reeds by the river? (1)  
Spreading ruin and scattering ban, (2)

Splashing and paddling with hoofs of a goat, (3)  
 And breaking the golden lilies afloat (1)  
 With the dragon-fly on the river? (4)

He tore out a reed, the great god Pan, (5)  
 From the deep cool bed of the river, (6)  
 And hacked and hewed as a great god can (7)  
 With his hard, bleak steel at the patient reed, (8)  
 Till there was not a sign of the leaf indeed (9)  
 To prove it fresh from the river. (10)

He cut it short, did the great god Pan, (11)  
 (How tall it stood in the river!) (12)  
 Then drew the pith like the heart of a man, (13)  
 Steadily from the outside ring,  
 And notched the poor, dry, empty thing (14)  
 In holes as he sat by the river. (15)

"This is the way," laughed the great god Pan, (16)  
 (Laughed while he sat by the river!) (1)  
 "The only way, since gods began  
 To make sweet music, they could succeed."  
 Then dropping his mouth to a hole in the reed, (17)  
 He blew in power by the river.

Sweet, sweet sweet, O Pan, (18)  
 Piercing sweet by the river! (19)  
 Blinding sweet, O great god Pan! (18)  
 The sun on the hill forgot to die, (20)  
 And the lilies revived, and the dragon-fly (6)  
 Came back to dream on the river. (21)

Yet half a beast is the great god Pan, (22)  
 To laugh as he sits by the river, (23)  
 Making a poet out of a man. (10)  
 The true gods sigh for the cost and pain— (24)  
 For the reed which grows nevermore again (25)  
 As a reed with the reeds in the river. (1)

(1) Point out to left front. (2) Sweep hands from front  
 midline to sides; repeat. (3) Lower arms suddenly; re-  
 peat. (4) Turn palm up. (5) Tear up reed with both hands;

hold arms at midline, palms up. (6) Point downward to left. (7) Quick movement with right hand. (8) Point to the reed. (9) Carry arm upward and outward, palm down. (10) Hold front at midline with palm up. (11) Measure length with hands. (12) Measure height with left hand. (13) Draw out pith. (14) Motions of making the holes. (15) Point downward left. (16) Pleased expression. (17) Hold reed to mouth. (18) Clasp hands. (19) Carry left arm out, pointing to river with palm up. (20) Point upward right. (21) Sweep arm front. (22) Point to left, palm up. (23) Turn palm down. (24) Sadly. (25) Hold arms at midline, half sides, palms up.

## THE EVENING WIND.

BY WILLIAM CULLEN BRYANT.

[By permission of D. Appleton & Co.]

Spirit that breathest through my lattice, thou (1)  
 That cool'st the twilight of the sultry day, (2)  
 Gratefully flows thy freshness round my brow; (3)  
 Thou hast been out upon the deep at play, (4)  
 Riding all day the wild blue waves till now, (5)  
 Roughening their crests, and scattering high their spray, (6)  
 And swelling the white sail. I welcome thee (7)  
 To the scorched land, thou wanderer of the sea! (8)

Nor I alone; a thousand bosoms round (9)  
 Inhale thee in the fulness of delight;  
 And languid forms rise up, and pulses bound (10)  
 Livelier at coming of the wind of night; (11)  
 And, languishing to hear thy grateful sound, (12)  
 Lies the vast inland stretched beyond the sight. (13)  
 Go forth into the gathering shade; go forth, (14)  
 God's blessing breathed upon the fainting earth! (15)

Go, rock the little wood-bird in his nest, (16)  
 Curl the still waters, bright with stars, and rouse (17)  
 The wide old wood from his majestic rest, (18)  
 Summoning from the innumerable boughs (19)

The strange, deep harmonies that haunt his breast; (20)  
 Pleasant shall be thy way where meekly bows (21)  
 The shutting flower, and darkling waters pass, (22)  
 And where the o'ershadowing branches sweep the grass. (23)

The faint old man shall lean his silver head (24)  
 To feel thee; thou shalt kiss the child asleep, (25)  
 And dry the moistened curls that overspread (26)  
 His temples, while his breathing grows more deep;  
 And they who stand about the sick man's bed, (27)  
 Shall joy to listen to thy distant sweep, (28)  
 And softly part his curtains to allow (29)  
 Thy visit, grateful to his burning brow. (1)

Go—but the circle of eternal change, (30)  
 Which is the life of nature, shall restore,  
 With sounds and scents from all thy mighty range, (31)  
 Thee to thy birthplace of the deep once more; (32)  
 Sweet odors in the sea-air, sweet and strange,  
 Shall tell the homesick mariner of the shore; (33)  
 And listening to thy murmur, he shall deem (34)  
 He hears the rustling leaf and running stream. (35)

(1) Hold both hands out front at midline, palms up. (2) Turn palms down. (3) Turn palms up and float hands up nearly to brow. (4) Turn palms down, float left arm to side and right down to midline at half right side, palm down and fingers extended. (5) Waving motion to right. (6) Waving motion front; upward movement for "scattering." (7) Raise left arm to level of right, and move both slightly to sides for "swelling." (8) Lower arms to front midline, palms up. (9) Indicate "I" with left hand; carry it outward at midline to left side, right arm out to right; hold during next line, expanding chest with full breath. (10) Turn palms down, relaxing chest and arms; on "rise up" raise arms and chest. (11) Energetic little movement of hands on "livelier." (12) Drop arms. (13) Sweeping movement of arms from front midline to sides, palms down. (14) Arms extended front at midline, palms up. (15) Arms raised high in front, and floated slowly downward, palms

down. (16) Raise right arm and move hand from side to side. (17) Lower to midline and make waving motion. (18) Point to left. (19) Point higher. (20) Turn palm up. (21) Point down to right on "bows." (22) Point down front. (23) Point upward to branches, then sweep downward. (24) Droop head. (25) Point down to left. (26) Circular movement of fingers on "curls." (27) Point right. (28) Joyful expression, attitude of listening, sweep left arm outward. (29) Draw curtains apart with both arms. (30) Hold left arm out front at midline, palm up. (31) Raise both arms to 1st position and carry outward to sides. (32) Return from sides to front, turn palms down, and move arms slightly downward. (33) Point to left; to right. (34) Incline head as if listening. (35) Point upward right; point down.

## THE LAUNCH OF THE SHIP.

### FROM LONGFELLOW'S "BUILDING OF THE SHIP."

[By special permission of Houghton, Mifflin & Co., publishers.]

"Build me straight, O worthy master!

Stanch and strong, a goodly vessel, (1)

That shall laugh at all disaster, (2)

And with wave and whirlwind wrestle!" (3)

The merchant's word

Delighted the master heard; (4)

For his heart was in his work, and the heart (5)

Giveth grace unto every art.

\* \* \* \* \*

And with a voice that was full of glee,

He answered, "Ere long we will launch (6)

A vessel as goodly, and strong, and stanch (7)

As ever weathered a wintry sea!" (1)

\* \* \* \* \*

All is finished! and at length (8)

Has come the bridal day

Of beauty and of strength. (9)

To-day the vessel shall be launched! (10)



With fleecy clouds the sky is blanched; (11)  
 And o'er the bay, (12)  
 Slowly, in all his splendors dight, (13)  
 The great sun rises to behold the sight. (14)  
  
 The ocean old, (15)  
 Centuries old,  
 Strong as youth, and as uncontrolled, (16)  
 Paces restless to and fro, (17)  
 Up and down the sands of gold. (17)  
 His beating heart is not at rest; (18)  
 And far and wide, (19)  
 With ceaseless flow, (20)  
 His beard of snow  
 Heaves with the heaving of his breast. (21)  
 He waits impatient for his bride. (22)  
 There she stands, (23)  
 With her foot upon the sands, (24)  
 Decked with flags and streamers gay, (25)  
 In honor of her marriage day, (26)  
 Her snow-white signals fluttering, blending, (27)  
 Round her like a veil descending, (28)  
 Ready to be  
 The bride of the gray old sea. (26)

\* \* \* \* \*

Then the master, (29)  
 With a gesture of command, (30)  
 Waved his hand;  
 And at the word,  
 Loud and sudden there was heard,  
 All around them and below, (31)  
 The sound of hammers blow on blow, (32)  
 Knocking away the shores and spurs. (33)  
 And see, she stirs! (34)  
 She starts—she moves—she seems to feel  
 The thrill of life along her keel,  
 And, spurning with her foot the ground,  
 With one exulting, joyous bound, (35)  
 She leaps into the ocean's arms!  
  
 And lo! from the assembled crowd (1)  
 There rose a shout, prolonged and loud, (36)

That to the ocean seemed to say,—  
 "Take her, O bridegroom, old and gray! (37)  
 Take her to thy protecting arms,  
 With all her youth and all her charms!"

How beautiful she is! how fair  
 She lies within those arms that press (37)  
 Her form with many a soft caress (38)  
 Of tenderness and watchful care!  
 Sail forth into the sea, O ship! (39)  
 Through wind and wave, right onward steer!  
 The moistened eye, the trembling lip, (40)  
 Are not the signs of doubt or fear, (41)

\* \* \* \* \*

Thou, too, sail on, O ship of State! (42)  
 Sail on, O Union, strong and great! (43)  
 Humanity with all its fears, (44)  
 With all the hopes of future years, (26)  
 Is hanging breathless on thy fate!  
 We know what Master laid thy keel, (45)  
 What Workmen wrought thy ribs of steel, (46)  
 Who made each mast, and sail, and rope, (47)  
 What anvils rang, what hammers beat, (48)  
 In what a forge and what a heat (49)  
 Were shaped the anchors of thy hope! (26)  
 Fear not each sudden sound and shock,  
 'Tis of the wave and not the rock; (50)  
 'Tis but the flapping of the sail, (51)  
 And not a rent made by the gale! (52)  
 In spite of rock and tempest roar, (53)  
 In spite of false lights on the shore, (54)  
 Sail on, nor fear to breast the sea! (55)  
 Our hearts, our hopes, are all with thee, (26)  
 Our hearts, our hopes, our prayers, our tears, (56)  
 Our faith triumphant o'er our fears (57)  
 Are all with thee—are all with thee! (26)

(1) Raise arms at half sides and lower to midline, turning palms up. (2) Careless upward movement. (3) Arms carried strongly downward, palms down. (4) Delighted manner. (5) Left hand carried out to side at midline, palm up.

(6) Right hand carried out to side, palm up. (7) Emphatic up and down movements of arm. (8) Raise arms front to midline and carry out to half sides, with palms up. (9) Point left and right. (10) Raise and lower forearms slightly, turning palms up. (11) Point upward with both hands. (12) Lower arms to front shoulder level, palms down. (13) Raise arms slowly. (14) Bend elbows slightly and turn finger-tips toward each other to show the great sun; then lower to front midline, palms up. (15) Point left, palm up. (16) Close fists. (17) Sweep extended arms from side to side. (18) Point left, palm down. (19) Point farther to left and out to right. (20) Sideward movements with hands. (21) Raise and lower arms slightly, hands passive. (22) Eager air. (23) Point right, palm up. (24) Turn palm down. (25) Point upward with right, giving sideward movements for floating streamers. (26) Both arms extended at midline, palms up. (27) Point upward with both hands and give fluttering movements. (28) Float both hands down to sides. (29) Point front with right hand. (30) Raise right forearm and lower to midline, palm down. (31) Arms carried at midline from front to sides, palms up, then lowered slightly, with palms down. (32) Motions of hammering. (33) Sweep right arm from front to side at midline. (34) Point front, then move hand slightly for each movement of ship. (35) Bounding motion forward, ending with arms extended at shoulder level, palms up. (36) Raise arms above head level. (37) Arms extended at front midline, palms up; hold during next two lines. (38) Turn forearms parallel to chest, palms in. (39) Extend arms again, palms down. (40) Point right, then left. (41) Turn palms up and hold. (42) Raise right hand to waist-line, then sweep forward. (43) Turn palm up. (44) Clasp hands. (45) Point right, palm down. (46) Point farther right. (47) Point upward to each part. (48) Motions of hammering. (49) Point right. (50) Point front with left hand. (51) Raise left and flap hand. (52) Hold arm up. (53) Point front with right hand. (54) Point far to right side. (55) Sweeping motion from chest forward. (56) Carry arms slightly to sides and move forearms slightly up and down. (57) Raise forearms.

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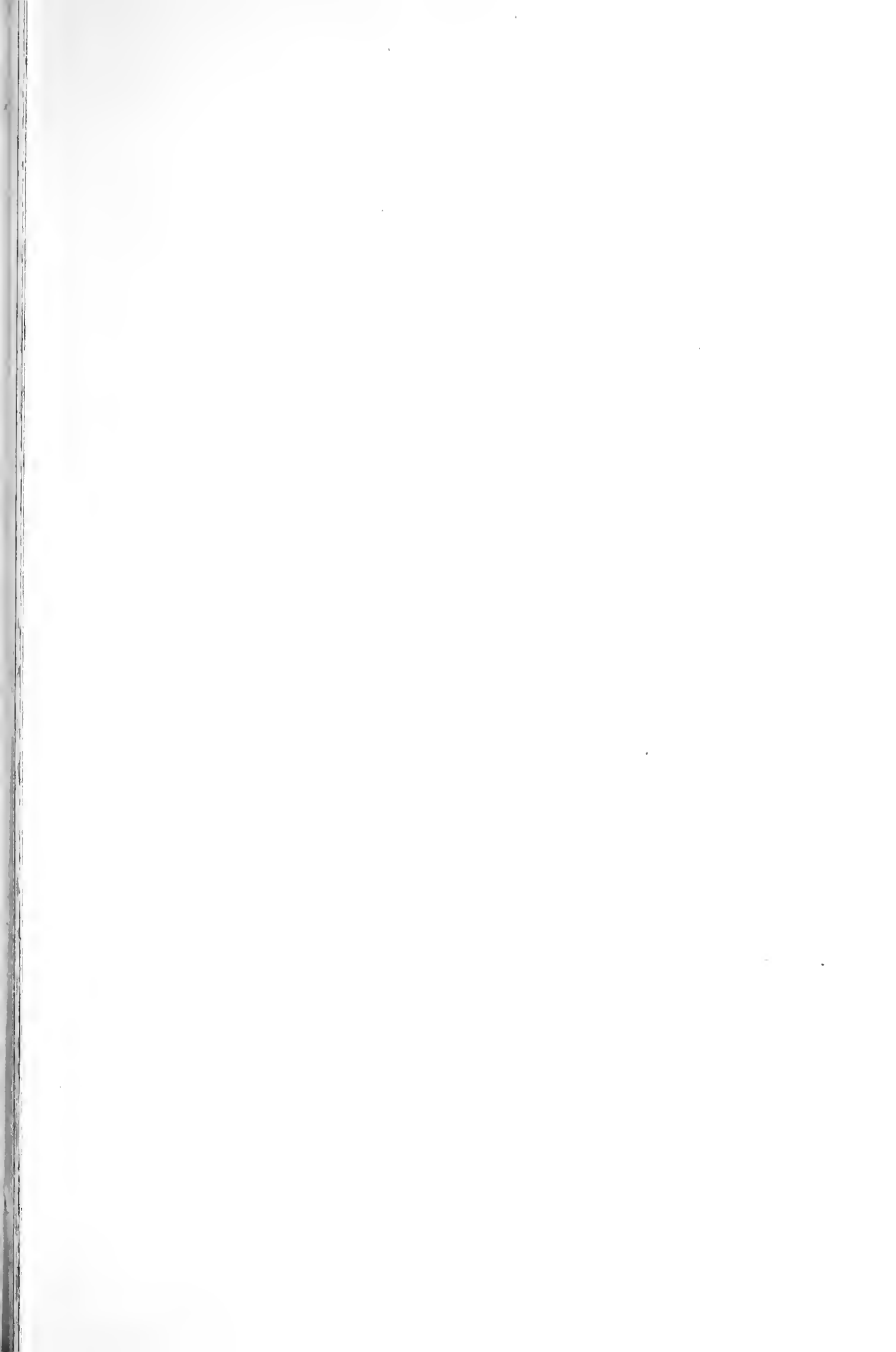
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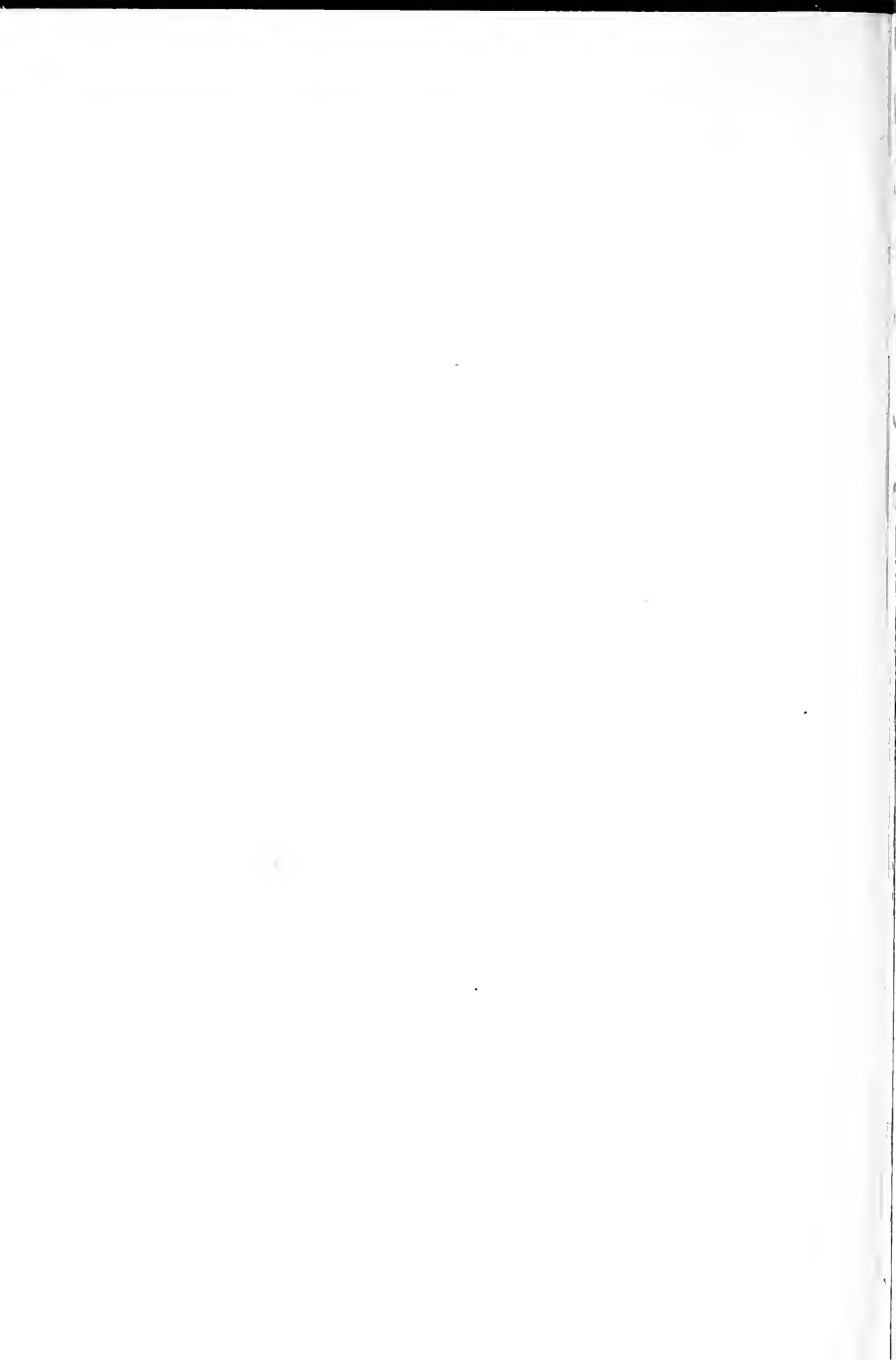


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